NEW YORK MIRROR

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At the Theatres.

On Monday night Lawrence Barrett appeared in two new characters at the Star Theatre. Why he selected Browning's dramatic poem, A Blot in the 'Scutcheon, for production is more than we can explain, unless it be that his desire to be known as a patron of intellectual works is greater than his sober business and artistic judgment combined. For there is nothing in the play that commends it to the intelligent actor or spectator. Browning's verse is not liked by people generally; it is peculiar and it commends admiration only among a comparatively limited class. It is utterly unsuited to the purposes of the stage, and the Blot in the 'Scutcheon, with its verbal meanderings, poetic irrelevancies and lack of pith and point shows it very plainly.

The story is of Thorold, Earl Tresham, whose sister Mildred is wooed by Earl Mertoun. Mertoun is also her lover. Tresham, who is dominated by family pride, is informed that a man is in the habit of entering Mildred's chamber at midnight. He watches for the visitor, discovers him to be Mertoun and kills him. Then he is remorseful because the lover might have lived and made honorable reparation for his wrong, and so he poisons himself and dies with the body of Mildred—who has also died from grief at learning of her sweetheart's fate—in his arms. Mr. Barrett, who is stiff and formal at all times, was very labored and ungraceful as Tresham. There was not in his reading either the delicacy and beauty of which some of the passages were susceptible. The attitude of the house—which, by the way, was small—remained cold throughout the performance. Viola Allen was the type of mental innocence and grace as Mildred, but she was often inaudible. The spectator had to strain his ear to distinguish her lines at all times. Marie Wainwright as Guendolen was quite fiery and unquestionably earnest. But the scene in the second act where she allies herself with the suffering Mildred was a trifle too explosive. F. C. Mosley made a poor Mertoun. One wondered what Tresham's sister could see in such a gallant to lure her from the path of rectitude. Ben G. Rogers was excellent as the old family retainer, Gerard. A Blot in the 'Scutcheon will never become popular. It most certainly has not faintest chance of enlisting attention with Mr. Barrett in the chief character.

By all means, the production for the first time in this country of an adaptation of Theodore de Banville's Gringoire by Captain Alfred Thompson, and called The King's Pleasure, was the more interesting, as it was the more gratifying, feature of the evening. The piece is a gem in its way. The scene is laid in Tours during the reign of the crafty and whimsical Louis XI. The King, as was his wont, visits the house of a draper, Simon Tourniez, who has a comely sister and a sweet daughter named Loyse. While there Gringoire, a wandering poet, comes near and is invited to enter. He has made rhymes antagonistic to Louis' "barber-minister," Ollvier, and the latter for revenge coaxes Gringoire to repeat a verse which is pointed at the King's gross cruelty. The vagabond poet, unaware of the identity of his listener, complies and is filled with consternation on learning it afterward. The King wishes to find a husband for Loyse. He tells Gringoire (who has secretly adored her) that unless he succeeds in winning the heart of the young girl within an hour's time he will be hanged. Left with Loyse, Gringoire talks eloquently of the higher ideals of humanity and delights her with his speech. But when he finds that she is ready to accede to his request he will not ask her hand, because he will not doom her to the poverty which life with him, a stroller, would signify. The King enters. Gringoire is about to suffer the penalty of his supposed failure, when Loyse throws herself into his arms, and Louis pardons the poet.

Captain Thompson's work has been very skilfully performed. The lines have been rendered in most excellent English, well befitting the subject-matter. The character of Gringoire is a very sweet and winsome one, with its touches of humor, its mingled poetry and pathos. But Mr. Barrett is unsatisfactory in the part. His style is too hard and inflexible for work that requires *finesse* and simple pathos. In the comedy bits he was at his best. The King's Pleasure made a hit in spite of [illegible] will give some idea of its beauty and attractiveness.

Louis James carried off the honors by a conventional representation of King Louis, which despite its theatrical quality was so much better than Mr. Barrett's personation that it won unlimited applause. Miss Wainwright was charming as Loyse and the rest of the parts were satisfactorily played. The little play was very picturesquely dressed—Captain Thompson's hand being patent in the design of the dresses. On Thursday Yorick's Love is to be given and on Friday Richelieu. Next week Mr. and Mrs. Florence are to appear in the comedy Our Governor.

* * *

A very brilliant audience assembled at Daly's Theatre on Saturday evening when George Farquhar's comedy, The Recruiting Officer, which had not been played in this city for half a century, was presented in an elaborate manner. The piece was written almost two hundred years ago, and in its original form it mirrored the manners of the time. The dialogue scintillates with wit of the genuine quality; the plot abounds in humorous situations, and the piece as presented at Daly's is as enjoyable as we imagine it was in the olden days when its author flourished. The language has been bereft of its gross allusions and indecencies, those characteristics of the time when the comedy first appeared, not justifying reproduction in this somewhat more refined age. Yet the pruning process has not been so relentless that all the humorous lines of rather dubious significance have been sacrificed.

The comedy is in three acts. The first introduces the hero, Captain Plume, who loves and is loved by Sylvia, the daughter of Mr. Justice Balance, who opposes the match and sends his child to the country, where she will be away from danger. But Sylvia dons male attire and enlists in Plume's company. For misconduct she is brought before her father, the Justice. He discovers her identity, and, having acquired a good opinion of Plume, consents to the daughter wedding him. There is a clever underplot, in which an heiress named Melinda, a Mr. Worthy, Captain Brazen, an old-time Dazzle, one Sergeant Kite and a country girl named Rose participate. The comedy and the manner in which it was played was vastly enjoyed. Indeed, a greater treat the visitor at Daly's or any other stock theatre in town has not enjoyed in a long time.

Miss Rehan played Sylvia charmingly. The roguishness, the sprightliness and dash of the actress lent unflagging interest to the performance. Whether as the highbred girl hurling keen shafts of satire at her cousin Melinda, as the young swell bent on 'listing, or as the officer in trouble, Miss Rehan was equally clever and at home. She scored one of the most distinct successes of her career. Miss Dreher was also delightful as Melinda, and her appearance was something for the eye to feast upon. May Fielding was rather out of her element as Rose, the wench. It is a part more in May Irwin's way. The latter actress, by the bye, played the little character of Lucy, the maid, very nicely.

John Drew played Plume with considerable lightness and ease, but he is not precisely the *beau ideal* of a dashing and erotic young officer of the period of the Restoration. George Parkes was amusing as Brazen and James Lewis delineated Sergeant Kite's rascally characteristics with much quaint humor. Messrs. Skinner, Gilbert, Wilks and Bond, respectively, as Worthy, Bullock, Pearman and Appletree, contributed to the even excellence of the cast.

The comedy was exquisitely costumed. The company stepped from swallow-tails and reception costumes into shorts, large vests and full-bottomed skirts, as if they had worn nothing else all their lives. The staves and rapiers, however, gave one or two of the actors considerable annoyance. The scenes, with the exception of the wings and foliage borders of the picture showing the River Severn, were tributes to the artistic skill of Mr. Roberts. There is a great demand for seats to see The Recruiting Officer, and it is likely to be played for several weeks. Revivals of The Country Girl and She Would and She Wouldn't will follow. The regular season is to close with a new comedy adapted by Mr. Daly from the German.

* * *

Edwin Booth probably never acted Bertuccio in The Fool's Revenge to a more thoroughly responsive and delighted assemblage than that which greeted him last Thursday night at the Fifth Avenue Theatre. It is not often that our more or less phlegmatic and *blase* audiences give way to unrestrained enthusiasm, but this was one of the rare occasions. After the first and second acts of the play Mr. Booth was called before the curtain. At the close of the performance he was summoned four distinct times, and then, as if mere applause were an insufficient mode of expressing their pleasure and appreciation, the gallery in response to a demand for three cheers from one enthusiast among them gave them with a will. Previously the tragedian had preserved his habitual dignified mien, but this unlooked-for demonstration up aloft caused his features to relax into a smile of grateful recognition.

And truly all these honors were well deserved, for Mr. Booth played the Jester with marvellous effect. In the first act the bitter wit of the Fool at the expense of the Duke's courtiers was like the sting of a scorpion; while in the second act his fiercely-jealous solicitude for his daughter, combined with an all-pervading love for her, was in sharp contrast. But it was in the great situation of the third act, where Bertuccio, hysterically smothering his agony beneath the antics of the fool, pleads for admission to the ducal banquet hall, where Fiordelisa is in the hands of her licentious captor. Here the actor fairly surpassed himself. The audience were stirred into a state of breathless, painful suspense, and thence to the tragic end of the play they sat spellbound by the star's thrilling performance. That such a theatrical role as Bertuccio, with its stilted language and unnatural sentiments, should be imbued with the strongest sort of human interest by Booth's treatment, strikingly disproves the statements of those who cannot detect true genius in his work. Miss Clarke was ill, and her place as Fiordelisa was taken by Blanche Thompson, who gave a very sweet, sincere and graceful personation. Regina Dace was statuesque and dramatic as the Duchess and Kate Ryan made Briggita amusing. The part of the old Duenna, however, is never so humorous as when it is played by Aunt Louise Eldridge, who has made it her own. Charles Kent was a fair Manfredi, albeit unfamiliar with his lines. Edwin Arden's Torelli was excellent, and George Parkes' Dell' Aquila execrable.

On Saturday night, before an immense house, Mr. Booth acted Shylock and Petruchio. The contrast afforded by this double bill displayed the tragedian's versatility, and excited the keenest enjoyment. Miss Clarke made a capital Katherine. Three opening nights of the present week have been devoted to performances of both Ruy Blas and Don Cæsar de Bazan. Thursday night he will play Richard III. Saturday afternoon will be given over to a performance of The Iron Chest, and Saturday evening to The Fool's Revenge—both by special request. Next Monday M. B. Curtis appears at this theatre in his new edition of Sam'l of Posen, called Spot Cash.

* * *

The new *regime* of "popular prices" at the Union Square Theatre has resulted in large receipts. We ascribe this very largely to the desire of the $1 public to embrace the opportunity of attending a playhouse hitherto monopolized by the $1.50 swells. At all events the members of the company have not before this season faced such crowded audiences as have gathered since A Prisoner for Life and cheap rates of admission went simultaneously on the bills.

Louis Nathal is the adapter of A Prisoner for Life. It is taken from an old French piece, which was built on the old French plan. It is essentially melodramatic. The plot is enlivened more with sensation than sentiment. The story, briefly summarized, centres upon Mignonne, the daughter of Count de Valnay, who devotes herself to rescuing him from the horrors of a life imprisonment for a political offence. In male disguise Mignonne visits her father in his keep, and assists him to escape. He seeks an audience with King Louis XIV. and obtains a pardon, while the enemy who caused his incarceration is properly punished.

In Mignonne Maude Harrison has a rather showy part, which she plays with excellent judgment and considerable effect. Her appearance in male attire is charming. J. H. Barnes as the Count has a role utterly beneath his abilities, but with the conscientiousness of the true artist he acts it carefully throughout, extracting whatever "meat" it contains. His make-up is elaborate. Sara Jewett is another member of the company who is given unworthy duties to perform. In the character of Mignonne's mother she does not appear until the latter part of the drama, and then only to utter a few lachrymose speeches. Such an admirable actress as Miss Jewett undoubtedly is should not be wasted upon work of this kind. Messrs. Stoddart and Parselle are mere lay figures, but Joseph Whiting is cast for the villainous General, who causes all the trouble, and he succeeds in presenting the unpleasant traits of the character very successfully.

A Prisoner for Life is beautifully mounted. One scene—with a mechanical contrivance representing an avalanche—is especially effective. The play has been liberally patronized since its first representation, on Wednesday night of last week, and the management believe it will run prosperously for some time.

* * *

The popular burlesque, Ixion, which was peculiarly suitable to the Lydia Thompson troupe, was revived at the Comedy Theatre on Wednesday last. Manager Percy has used the original libretto with many excisions and some additions. It has been localized a little, but the adapter might have substituted many more allusions to passing events, which would have brightened the present production. As it is, it depends for success upon the cleverness of the artists engaged, the pretty scenery and beautiful costumes displayed, and the musical selections which have been liberally culled from the metropolitan successes. Most of the women who impersonate the numerous mythological characters are handsome in face and of shapely figure, and the principals, without exception, have a fair idea of the beings they are supposed to represent, and do their "level best" to make the most of them. The hit of the piece was made by Alice Harrison, and nearly everything she said, did or sang was loudly applauded. Her sprightliness, originality and mimicry enlivened the action of the piece, especially her imitation of the drinking song from Perichole. Harry Brown played Minerva as a demure maiden lady, and interspersed his dialogue with sidesplitting remarks, not using a single chestnut. He played the part for all it was worth. As Ganymede Frederick Lennox had not much opportunity to display his ability, but he merited what applause he received. The singing of Carrie Godfrey and Pauline Hall was excellent, and Belle Urquhart as Mars afforded a contrast to Pauline Hall, being quite as handsome, and displaying considerable acting ability. The remaining parts were well done by Gertrude Gardner, Bebe Vining, Eva Barrington and other fair burlesquers. A large audience was present, and good business has been the rule since the opening night.

* * *

Michael Strogoff was presented at the People's Theatre on Monday evening. The shabby scenery which was used at the Grand Opera House recently was trotted out again and it made a very dismal spectacle. The cast, with the exception of Messrs. Haswin, Holst, Ince, and Miss Rush, was mediocre. The house was large. Next week The Romany Rye will be seen.

* * *

At the Third Avenue Theatre on Monday the Rentz-Santley troupe gave a wretched variety entertainment. The burlesque of Orpheus and Eurydice which closed the performance was fair. Louise Dempsey was excellent as Orpheus and Carrie Wentworth won applause as Apollo. The rest of the cast was vile. The scenery and dresses were good. The house was large. Next week Edwin Thorne will appear at this theatre in The Black Flag.

* * *

Three of a Kind, as presented by the Salsbury Troubadours, drew an audience to the Grand Opera House on Monday, which, taking into account the inclement weather, was of excellent proportions. Mr. Salsbury, Mr. Webster, Miss McHenry and their aids kept the audience in a state of continuous merriment, and the songs and funniments of all concerned were applauded or redemanded. The entertainment has lost nothing in sparkle and fun since it was last given here, and it is probable the party will play to large receipts on the week. Maggie Mitchell is to follow Three of a Kind. Her favorite pieces, Fanchon and Little Barefoot, will be given.

* * *

McAllister's Legacy at the New Park is having a prosperous run. In the character of the veterinary surgeon and Molly McGoldrick Messrs. Harrigan and Hart have plenty of scope for provoking merriment, and Mrs. Yeamans, John Wild and Michael Bradley have seldom had better parts than this comedy affords them.

* * *

The 150th representation of The Private Secretary at the Madison Square Theatre will be celebrated next week. The comedy holds its own with surprising tenacity. This (Thursday) afternoon the curate, Frank Thornton, will give a special matinee, presenting Gilbert's fairy play, Broken Hearts, in which he will appear as Mousta the dwarf, supported by Mr. Kelcey and Misses Hill, Tyler, Leslie and Russell. Mr. Thornton says he gives this performance to show that he is capable of work directly in contrast to the Rev. Robert Spalding.

* * *

Adonis has been running at the Bijou since early Fall, and now, six months since the first performance, it is still doing a business which pays its proprietors handsomely. Mr. Dixey has been lauded and flattered to a very great extent, but he seems not to have had his proverbial modesty upset in the least by the doses of honey that have been administered to him. At all events his performance still wears the charm of unconscious cleverness, and there is naught in the comedian's manner either on or off the stage to show that elation and elevation have combined to increase the dimensions of his head.

* * *

This will be the last week of Mr. Carleton's drama, Victor Durand, at Wallack's Theatre. Next Monday B. C. Stephenson's play, Impulse, is to receive its first representation on the boards of this theatre. The company have been engaged in preparatory work for a good while. Meanwhile, the few and fleeting opportunities of witnessing a clever piece of native authorship should be seized by those who have not yet seen Victor Durand.

* * *

Phenomenal is the only word that describes the business May Blossom has been doing at Niblo's Garden. All last week there was a rush to see the play, and people were literally turned away on several evenings. This week the attendance has but slightly fallen off. We confidently predict that the fortnight's engagement of this Madison Square play will aggregate a larger sum than the receipts for any other attraction at this house during the season. Thatcher, Primrose and West's Minstrels are to be the succeeding card.

The advance sale for Frank Thornton's matinee of Broken Hearts is very large. Gilbert must have been glad when he finished this blank-verse play, as he wrote on the manuscript: "Finished Monday, Nov, 15, at 12 A. M. Thank God."

The Musical Mirror.

For a rainy night, quite a large audience gathered at the Fourteenth Street Theatre on Monday night to see and hear the Carleton Opera company in The Mascotte. From a vocal point of view, it was the best performance of the comic opera we have had in New York in many a day. Carleton's noble voice rendered the music of the Shepherd in rich volume. In acting, the gentleman is somewhat stilted, but he presented a handsome stage picture. Dora Wiley surpassed herself as Bettina. We do not recall a time when she was in better voice, and her vocal efforts roused the rather damp audience to enthusiasm. Her acting was flavored by piquancy, archness and naivete. Miss Wiley displayed some fine costumes after the first act. Jessie Bartlett-Davis was the handsomest Prince Frederick we've ever seen in the opera. Her sweet contralto voice was heard too little during the evening. The Prince is usually namby-pamby, but Miss Bartlett's fine figure and other charms, not forgetting her voice, made it stand out prominently. Gustave Adolphi played Lorenzo rather "straight." That is to say, there was more of the actor than the clown in it. Therefore, among those who desire a laugh at any expense, he would suffer by comparison with many of his predecessors. But Mr. Adolphi managed to be funny without turning somersaults. He is, withal, possessed of a singing voice, and knows how to use it. Richard Golden was funny, but not legitimately funny, as Rocco. His one desire seemed to be to make Lorenzo play second fiddle to him. With a lot of tricks of the variety and burlesque stage, and various twistings of his slender legs—not forgetting that two-thirds of the stage was his whenever he was on—he never failed to create laughter.

There were ladies in the chorus who would have been much better than Rose Beaudet in Fiametta. Her performance was spiritless. All the minor parts were acceptably filled. The chorus was strong, and the costumes elegant. Fra Diavolo and The Merry War are in preparation.

* * *

Gasparone is in active preparation at the Standard Theatre. It will be presented in handsome style.—Apajune will give place shortly to Patience at the Casino. It has not been drawing alarmingly. Patience will be sung with the best cast it has ever had in this city.—At Koster and Bial's the ballet troupe and some excellent specialties furnish a capital evening's recreation.

Is This Master's Work?

We are taught every day in dramatic circles to swear by Sardou. It is there we are to look for plot, for *finesse*, for terse expression, for brilliant dialogue, and all that constitutes mastery in dramatic composition.

In his last, and by some held to be his greatest, work, Theodora, we are told that one of the two great scenes about which all Paris is talking to-day is that between Theodora and Andreas in the third act. In this grand embrocation of the French expert, this is the discourse which has proved, or is said to have proved, so inflammatory:

Andreas—I love you entirely.
Theodora (making him sit down again on the low chair before the table)—Ah! say that, that's what you should say! Now, look at me, straight in the face, into the eyes, into the very depths of my eyes. If I had told you not "I am a widow," but "married——"
Andreas—Married!
Theodora—Yes.
Andreas—That! Oh, no; never!
Theodora—No!
Andreas—Ah, then, I should have fled from you for good.
Theodora—Ah!
Andreas—The wife of another! This sharing? For shame! What horror! But you are mad with your ideas. Why these suppositions?
Theodora—To see how much you love me. You said "entirely." You see that's not so—there's the limit.
Andreas—A marriage? Yes, forcibly so. If you were married, you see, you would not be here. (She looks at him.) You would not be an unfaithful wife, would you?
Theodora—No! But suppose I were—suppose I were—and for you?
Andreas (smiling)—But since you are not——
Theodora—It's all the same, etc.

Does the discriminating reader realize any Sardine in this Sardou:—the olive tang, the pleasing acidity, the toothsome stimulus of the Parisian stage appetizer? Note well the platitudinousness of the interchange, the padding of question and answer; the point-no-point of the duet.

In our innocence and ignorance we almost fancy that as good dramatic text as this could be furnished by some obscure original dramatist who was fed only on the corned-beef and cabbage of Gotham.

Conclusion—There is nothing like printers' ink to dessicate proud-flesh and the grandiose pretensions of imported *pate de foi gras*.

The Giddy Gusher.

I'm putting too much dependence in two kinds of men lately—in reporters and conductors—and I'm "getting left." I thought I did know something of the genealogical affairs of theatrical ladies and their ramifications. Now, there's Emily Jordan-Chamberlin. She was the only daughter of C. R. Thorne and his wife. That wife was a Mestayer, and she had a sister Emily, after whom Mrs. Chamberlin was named. That aunt was the mother of that big, cracking fellow, Bill Mestayer, who never went by the name of Thorne, as he had no right to it, and there was a Bill Thorne, his cousin, the eldest living brother of Mrs. Chamberlin.

* * *

Out come the truthful papers and have interviews and give pedigrees, and stick to it that the Duke of Normandy is Bill Thorne; that Bill Thorne goes by the name of William Mestayer, of the We, Us & Co. I am becoming very much mixed, as the stout young man of the We-Us company is the cousin of Emily Thorne-Chamberlin, and not her brother Bill, as the Sunday papers testify. Monday morning's *World* says the "Duke with his daughters, Lady Janet and Lady Blanche, will go abroad." It this title of Duke belongs to Will Mestayer, he has no daughters, and the Duchess must be Theresa Vaughn. I shall continue to suffer till I know if this blue-blooded title belongs to Bill Thorne or Will Mestayer. Certainly they are not one and the same person; they never were, and they never will be.

* * *

Further along I find that in the same interesting paper an answer to a correspondent who signs himself B. and S. (probably Brandy and Soda). The question refers to the maiden name of Agnes Booth. And the *World*, with much satisfaction, says: "It was DeBar, and she married Junius Booth." The present Mrs. Schoeffel was the sister of Belle Land—called herself Agnes Land, in the days of the '49ers in California. She married Harry Perry, and was known as Agnes Perry till she met Junius Booth, who had two wives before her, one of whom was the sister of Ben DeBar, one of the funniest old guys that ever lived. Agnes was never at any stage of the proceedings a DeBar, but Brandy and Soda has got a lot of information. That sort of information unsettles one's mind, but it doesn't do any great damage.

* * *

Your cheerful Gusher has lately put her trust in the other class spoken of up stairs, and there the agony came in. One of the nicest, rainiest, dismalest nights of last week the Gusher and a delicate little lady friend undertook to reach the latter's home, at Highbridge by a Hudson River train. It was after the opera was over, and the 11:30 train was the only means of getting there. They "got on board little children" and put their trust in a smiling conductor who took up their tickets with an air of knowing it all that completely converted the generally skeptical Gusher. Off we started, and presently, in the dark and wet, we stopped. In dulcet strains that guide, philosopher and friend sang out: "Harlaam! Next station, Highbridge." Your contributor is not of the vine genus. She never "wants to know," she never leans for support. She supposes that after a conductor tells her the next station is the one she is heading for, her proper business is to unload as soon as they stop the train. So instead of going about saying, "Is this Highbridge?" "Is this the place I want to get off at?" "What time does the 11 o'clock train leave to-morrow morning?" and the other questions usual with women on such occasions, she grabbed her little friend when the cars came to a full stop, and projected herself and companion upon a platform of the regulation size and appearance.

* * *

Flashing in the darkness went the rear red-light on the hind end of the last train, as it dashed off on its iron legs, and the two solitary passengers began looking around for the escort that should have been awaiting them. Not a soul was in sight. The station was closed as tight as the Marine Bank. The night hung overhead like a blanket, and a wet blanket at that. The well-known buildings in the neighborhood no longer stood where they were expected. Open lots, ghastly spaces and ghostly hollows surrounded the low-lying depot. A repeating-watch rang timidly forth the disheartening announcement of ten minutes of twelve. And there, great Scott! were two unhappy females dumped at Mott Haven in a drizzling rain; their trunks empty, all their good clothes out in the procession, thin boots on, and the infrequent lamp-posts reflecting a multitude of impassable puddles between their semi-illuminated distances. It seems there had been two men on the train who wanted to stop at Mott Haven, and without notifying the passengers the conductor stopped the train and put 'em off. It was the "Next station, Highbridge" for us two deluded women, and there we were.

* * *

The rugged Gusher doesn't take cold, but the little companion was delicate and was timid. A council of war was hastily held on the lee-side of a board fence, and an alley was found in a cabin up the track where a nice old Irish switchman dwelt in state and tobacco-smoke. As far as the eye could reach were seen twinkling lights, and our Milesian informant made known that they glimmered on Third avenue. Now, every damp shadow on that dismal stretch harbored a waiting tramp for my timid little friend, but there was a heap of comfort and security in the name of Third avenue. So the switchman was invited to trot over with us as far as that haven of safety—which, having an idle hour, he did. "Out of the frying-pan into the fire," said my companion, little Maria. A lull, such as the Third avenue in its early stages from the Cooper Institute up to the Rink and beyond, even to the Bridge, never knows, abides on it up at Mott Haven. There were tracks, but no cars. They run the other side of Harlem Bridge once in a few hours after twelve. We struck it just after they had had a car. Maria and I saw a light in a little window back of a grocery store. We went up and rapped on the door. Evidently the daughter of some Plattdeutsche vender of hard soap and turnips was sitting up sparking. "Vas willst du?" cried the damsel within "Where can we find a carriage?" we filtered through the keyhole.

* * *

The choicest Dutch we ever had fired at us came back. Evidently the sweetheart within had forsaken some fraulien for the grocer's daughter. Evidently the grocer's daughter thought the rival Dutch girl was on the spot. We were called all sorts of wicked names. We were threatened with hot water and a bulldog. Maria had had so much cold water that the threatened hot didn't scare her, but as the proposed bulldog was accompanied by a deep-mouthed canine curse from the inside, she clung and begged to leave the grocer-girl to her courting.

* * *

They used to bury malefactors with stakes in 'em at the meeting of four cross-roads. We never realized the suitability of the situation till we stood at four cross-roads as a distant clock struck one, where four bleak, rain-soaked, freezing streets met out in the wilds of Mott Haven. If this column meets an eye weary of the scenes of earth; if this sheet lies in a hand ready to clasp some messenger of death; if this Gusher should add the last inducement to a suicide's determination—don't go up to the Central Park and spoil things. Take the Hudson River 11.30 P. M. train and die in the right place—Mott Haven Four Corners. The spot is designed by nature and fixed up by art to meet such requirements.

* * *

Maria began to freeze; the Gusher began to use bad language; the mercury fell ten degrees, and skating set in. The police force are not on active duty in the bucolic regions of Third avenue. When of a sudden there bore down on us a nice little young man—fresh from some scene of courtship. From him we learned that the car was uncertain; that Harlem Bridge was sure; that no vehicle could be found short of that structure, and the little man would go with us and seek the goal of a livery stable. Your affection for the Gusher, dear reader, would make the narration of that sad journey of nine slippery blocks and an open, unprotected, windy bridge, too harrowing. The curtain shall be drawn over the spectacle of the enraged Gusher sliding over the curbs, falling into sewers, boosting up Maria, impregnating the murky air with a tinge of indigo as all the bad words she knew escaped like so much gas. But she lifts it a moment on a tableau representing a warm livery stable on 129th street, a courteous colored man, a fine pair of horses, and a first-class carriage. There are refreshments at the bridge, purchasable all night long, so that the ride 'cross town and out on the road, where Tom Kearns and Cawood and Lynes, of the Point View House, lay in the slumbers of midnight, was not devoid of its mitigating incidents.

But, oh! treacherous conductors, never again will ye mislead the Gusher. If you say "Next station," she'll hang on to the headlight of the engine till she gets word from the directors of the road that she shall get off.

* * *

Let us turn to pleasanter things. Wasn't it jolly Wednesday night to see little Alice Harrison make true every word said of her the other day in this department? A cleverer artist one doesn't see on the stage at present. Every line gets its full value from her intelligent reading. Her little, bird-like voice is as clear and incisive as a music-box. Her trim and perfect figure is a pleasure to look upon. She dances with such ease and apparent delight that her twinkling feet set everyone in a dancing mood. And if anyone desires to see a capital bit of character acting, let him or her look at Alice in that French drinking-song where she roused the house to genuine enthusiasm the first night.

Ixion is a dear old burlesque. There's more hangtogetherativeness about it than any later work of the kind. It's a pity the management didn't leave the old Lydia Thompson music, which was very pretty and catching, in it. Things get so old that they become new and interesting after a while. The Black Crook ballet is promised us early in the Spring, and will achieve a success. Those old girls will be as good as new by that time, and Lydia herself will be on deck next October and do Ixion very likely. In the new version wit is not very prevalent, and the music is far too pretentious for the class of entertainment to which it belongs.

* * *

Amy Ames is a living proof that a woman is blind to her own defects. Wendell Phillips adopted that lady some years ago. He must have turned over in his grave if he knew anything of the green satin proceedings she indulged in on Wednesday night Robert Heller used to stick two toothpicks into an orange and make it tumble 'round to a little song he would croak for it. And never since that performance have we witnessed anything like it, till Amy came on to tell us it "was different when you're full." There was another song-and-dance that was specially dreadful, and should be excised with the neatness and dispatch of the New York Hospital. No one knows what it is. It was executed confidentially by Apollo. She hopped about in a legtied way and said: "So I am—so I am!" That was the chorus. Nobody had the least idea what it was she had sung, but the condition of things suggests to me that it was probably something like this:

I am dressed in scanty clothes;
Why I wear 'em no one knows.
I am fat and short of breath;
I am scared almost to death.
Not a bit of use or good,
No one knows just why I should.
But in all respects I try
To show the world that I'm a guy.

Chorus (aloud):

So I am—so I am!

However, Alice is all THE MIRROR claims for her; the burlesque is mounted well and some of the people are clever and most of 'em pretty to look on; so Ixion pleased

THE GIDDY GUSHER.

Professional Doings.

—Fred Lennox made a hit as Ganymede in Ixion.

—Bertha Ricci remains with McCaull next season.

—George Fawcett Rowe is going to Australia.

—May Sylvie has joined the Bottle of Ink company.

—A Blot in the 'Scutcheon will be shelved by Barrett.

—W. E. Sheridan plays the week of March 9 in Denver.

—Evans and Hoey have a new play under consideration.

—Edmund Collier says he will star in tragedy next season.

—T. G. Martin joined the Little Corinne company last night.

—John Hammond has joined Harrigan and Hart's company.

—Frances Kemble, the soubrette, has returned from Denver.

—Sol Smith Russell will close his Wooden Spoon tour this week.

—J. H. Hazleton is filling time for his new play, A Game of Gold.

—J. H. Carlyle has joined Edwin Browne's Good as Gold company.

—Nestor Lemon has been engaged by Daniel Frohman for next season.

—Gallie Judson has joined Flora Moore's Bunch of Keys company.

—John A. Lane has bsen engaged by Chizzola for the Salvini tour.

—Charlotte Thompson has cancelled this week's dates in the West.

—Julia Brutone is at law with N. C. Goodwin over breach of contract.

—Modjeska has secured four weeks at the Fifth Avenue for next season.

—In her new play, Patti-Rosa will fence, box and disport gymnastically.

—Eugene Wellington will join the Kindergarden company on Saturday.

—Charles T. Ellis will appear next season in a play by William Carleton.

—The advance sales for The Recruiting Officer at Daly's are very large.

—Harry Jackson and Florence Noble are on the road with Queen's Evidence.

—One of J. M. Hill's attractions will open the Boston Theatre next season.

—D E. Bandmann has become one of the best museum cards in the country.

—William Welch, of the Fifth Avenue staff, is shortly to wed a Kentucky lady.

—On Feb. 22 Bartley Campbell will permanently withdraw his Galley Slave.

—C. A. Watkins will probably have three attractions on the road next season.

—Stoutness, in Salvini's opinion, bars his Hamlet. He will not play it again.

—Rachel Booth is in Chicago disengaged. She will return East in a fortnight.

—Helen Corlett severs her connection with M. B. Curtis' company on Saturday.

—Apajune is being dramatized as a farcical comedy by a well-known playwright.

—Lizzie Aarons, a vaudeville actress, is lying very ill at her home in the city.

—W. C. Cowper has not given up his Last Hope. He will try again next season.

—William Davidge, Jr., and Maggie Harold will star together next season in Mum.

—Charles Tingay and Gertrude Johnson have left Gillette's Secretary company.

—Harrigan and Hart pay $18,000 for the lease of the Fourteenth Street Theatre.

—The salaries of the company of the Paris Grand Opera are to be reduced one-half.

—The Actors' Fund purchased nearly all the office furniture and fixtures at the assignee's sale of Brooks and Dickson's effects.

—W. B. Falk has abandoned the theatrical profession and entered commercial life.

—Charles Coghlan helped to adapt The Princess Georges for the London stage.

—Sydney Armstrong has been specially engaged as leading lady of Burr Oakes.

—Owens' Academy of Music, Charleston, S. C., will probably be closed all of Lent.

—Murtha Porteous has left the Rentz-Santley Orpheus and Eurydice company.

—The next meeting of the Trustees of the Actors' Fund will take place on March 5.

—Lizzie Jeremy has replaced Lillian Cleves as leading lady of the Boucicault company.

—Ida Mulle is taking dancing lessons from Michael Bradley, of Harrigan and Hart's.

—The failure of Princess Georges is said to be dramaticaly fatal to Langtry in London.

—Bébé Vining has received an offer to join the Lyceum Theatre company as soubrette.

—Madeleine Lucette will play Aline in The Sorcerer with the McCaull Opera company.

—Fanny Herring's company is sadly demoralized by the coldness of the Canadians.

—William Carroll has left the Howard Athenæum company to prepare for his new play.

—Frau Materna will appear in concert at the Metropolitan Opera House next Sunday night.

—William Forrester, who died in Baltimore last week, was the husband of Rose Leighton.

—Alice Townsend has left Alice Oates company and rejoined Lily Clay's Adamless Eden.

—Fanny Wentworth is in New York, having declined to travel with the Cold Day company.

—Monday nights in February and March fall on the same dates—2d, 9th, 16th and 23d.

—A professional matinee of Victor Durand will take place at Wallack's to-morrow (Friday).

—The Kiralfys are making arrangements for a spectacular season in the city at popular prices.

—It is now proposed to send two Private Tutor companies on the road to play at cheap prices.

—Dr. Damrosch will entertain his artists after the close of his opera season on Saturday night.

—The Cragg Family, Marie Loftus and others have been engaged for the Surprise Party.

—Etta Reed and Gilbert Clayton joined Grau's Opera company in Columbus, O., last week.

—W. A. Edwards says that the receipts for Three Wives in Philadelphia last week reached $6,000

—The Theatre of Life is the title of the play which A. M. Palmer purchased from George R. Sims.

—The Metropolitan Musical Club is looking for permanent quarters. It will probably move up town.

—J. H. Shewell and Emma Pierce are playing Ten-Mile Crossing at a Washington Museum.

—The mercury at zero yesterday kept "resting" professionals on the quick move about the Square.

—Frederick Stinson is doing advance work for the Madison Square pending the arrival of Modjeska.

—John E. Ince and wife, Emma Jones, will visit England this Summer after an absence of many years.

—The Redmund-Barry company will present A Midnight Marriage in Halifax, N. S., next August.

—Bottom's Dream will be produced by Nat Goodwin at the Park Theatre, Boston, during the Summer.

—The Cragg Family have joined Rice's Surprise Party. Their act is introduced in A Bottle of Ink.

—Daisy Murdoch was engaged by R. G. Morris on Saturday night for his Kindergarden company.

—May Blossom will be produced in California in April. Only the principal people will go there.

—Frank Gayler is suing Frank Girard and Charles Burke for not taking a play he had written for them.

—Fraulein Hoffschuller will shortly make her appearance at Koster and Bial's, having left the Kiralfys.

—Thomas W. Hall sailed last week to arrange for the production of Shadows of a Great City in England.

—Howard P. Taylor thinks of writing a play to suit the comic abilities of Harry Brown and John E. Ince.

—The Hanlons have secured a new piece. It will not be presented this season. No title has been selected,

—Rose Coghlan will not play Forget-Me-Not next season. It cannot be secured from Genevieve Ward.

—The Thalia company return from Philadelphia on Sunday and produce Gasparone at the Bowery house.

—The suit of Hattie Delaro versus E. E. Rice for $190 back salary will be heard in Cincinnati on the 24th.

—Manager W. H. Smith was presented with a gold-headed cane at his benefit in St. Louis last week.

—George Burt, a veteran actor, is prostrate in Denver with paralysis. The Actors' Fund is caring for him.

—John A. Stevens goes West. He found business down East unprofitable and cancelled a bunch of dates.

—Several people will leave the Romany Rye company on Saturday night owing to reduction of salaries.

—Emily Yeamans left the Kindergarden company on Saturday night, and returned to Harrigan and Hart's.

—Reports from throughout the country denote increased matinee attendance—especially on the part of ladies.

—Digby Bell has stellar aspirations, and is said to cherish the idea of going on the road next season in burlesque.

—John S. Murphy will not act during the Lenten season. May this be set down to piety or to the state of business?

—In Chicago, early in March, the Strategists company will present a play rather vulgarly named A Pair of Sox.

—William Welsh will be the manager of Haverly's New Minstrels next season. Cole, the circus manager, is said to be the backer. The latter is resting in Philadelphia.

—Henry E. Dixey [illegible] to appear in Philadelphia [illegible] is trying to cancel the [illegible]

—A Western [illegible] *chef d'amélioriens* rather than [illegible] altiveness of the head waiter.

—Leon and Cushman will [illegible] professional visit to Australia. [illegible] partner, Kelly, is still there.

—A son of Frank Girard is with [illegible] has done himself credit as substitute [illegible] abled member of the company.

—An opera house is to be built [illegible] ville, Pa., to take the place of [illegible] stroyed by fire a year or so ago.

—William White has been appointed [illegible] manager at the Comedy Theatre, [illegible] brought here by D'Oyly Carte.

—Manager McCaull will give a [illegible] season of comic opera, beginning in April, [illegible] the Columbia Theatre, Chicago.

—Dora Wiley will essay the role of [illegible] in Fra Diavolo before the close of [illegible] Carleton's engagement in the city.

—Horace Wall was in town on Saturday. He will make extensive alterations in the [illegible] Haven Opera House this Summer.

—The Silbon and Elliott partnership is dissolved. The Silbons will continue in Opera while the Elliotts will tour the states.

—Townsend Percy thinks that Ixion will run until May. He will try to make the Comedy a permanent burlesque theatre.

—Forrest Robinson signed with the Madison Square on Monday for next season. He will play Steve Harland in May Blossom.

—John Jack and Annie Pixley are playing good business in Florida. Their [illegible] which is not of the best, is to be [illegible]

—Fanny Reeves is still in the city, [illegible] ing salary from the Madison Square. [illegible] McDowell is playing in The Private Secretary.

—Eben Plympton goes on the road [illegible] week with Lynwood, playing South. [illegible] Keene (Mrs. J. K. Tillotson) will be [illegible] lady.

—Charles Jefferson received a telegram on Monday stating that The Shadows of a Great City played to $8,800 in San Francisco last week.

—Daly's Vacation company went to San Francisco to play two weeks. The engagement was extended to four. This is the last week.

—Forepaugh, the most prominent show manager in the county, is said to be making overtures to Victoria Morosini for the coming season.

—Lotta did not present Dorothy Dene, her new play, by E. E. Kidder, in Cincinnati last week. What occasioned the shock is not explained.

—Frank Howson has composed nine songs for Gilbert's song in Broken Hearts. He has been a musical director since he was seven years of age.

—The T. P. W. and Barlow-Wilson Minstrels had come dangerously close together, but will soon have widened the gap to three sands of miles.

—Relatives of Wallace McCreary are anxiously looking for his whereabouts. He was last heard of as being at the Tivoli Garden, San Francisco.

—M. A. Kennedy, whose success as Old Cattermole in The Private Secretary has been great, is engaged to the Madison Square for next season.

—Last week, in La Voyage en Suisse, William Haworth met with an accident while getting into a trunk. His face was cut. He is still playing, however.

—On Saturday evening the Acme Burlesque company will appear at Tony Pastor's Theatre by special arrangement. It will probably [illegible] in next week there also.

—Dion Boucicault will not act next season in America. Dot will star with his father. Nina in the father's repertoire under the management of R. M. Field.

—On Monday W. H. Gale began suit in the Supreme Court against Vanderbilt, Sperry and others for alleged illegal election [illegible] of West Twenty-third street.

—J. H. Hazleton and Ada Melville have left Lizzie Evans' company. Cause, reduction of salaries. They are succeeded by C. B. Barrows and Eloise Bridges.

—Barnett's Opera company, in Florida, has been strengthened by the addition of J. H. Pepper, tenor. The Bohemian Girl drew large audiences in Jacksonville.

—J. C. Williamson will leave England next Monday for New York, having finished his business there. He will remain here about a week and then return to Australia.

—Annie Pixley has written to say that she will not begin her season, as originally arranged, on April 20 at Boston, but will open with the regular season in the Fall.

—Annie Clarke, of the Booth company, who was unable through illness to appear at the performances of Friday night and Saturday matinee, is quite herself again.

—John P. Smith has gathered together a pretty fair company to play Uncle Tom's Cabin at the Third Avenue Theatre next week. Bijou Fernandez will play Little Eva.

—Last week W. S. Rising received an offer from Manager Hollingshead to go to England and appear with Florence St. John, at the Empire Theatre, London. He has accepted it.

—Ben Maginley will remain with May Blossom next season. Mr. Maginley will produce Innisfail in about a month, engaging a company himself. He will not appear in it.

—John W. McKinney, Clara Morris' advance, is suing a Texas railroad for $50,000. He suffered ill-treatment, mal-treatment or something at the hands of Marshall officials.

—Lydia Thompson will play twenty weeks here next season, beginning in October next. William Elton is engaged. Negotiations are pending for the Fifth Avenue for the opening.

—Much complaint is expressed at the conduct of the Adamless Eden company in advertising well-known actresses as being with the company—ladies who would not engage with it.

—Monday was salary day at the Lyceum. The company were informed that rehearsals of Steele Mackaye's play, Dakota, will begin next week. Thirty of the students will [illegible] it. Secretary Harvey says that the [illegible] now out of its difficulties, as [illegible] have become interested in it. [illegible] of professionals engaged for the [illegible] on May 1.

PROVINCIAL.

BOSTON.

Patience, by one of the McCaull cos., has been the attraction at the Bijou during the week, Mary Beebe appearing in the title role two nights, and then, on account of illness, giving way to Janet Edmondson, who appeared to very good advantage. Laura Joyce, as Lady Jane, brought out the humor of the character very well. Irene Perry evidently did not understand the character of Lady Saphir. She should be informed, by some one who has her confidence, that Patience is not a second edition of Pop. J. H. Ryley, as Bunthorne, was good in the main, though, as a rule, he lays too little stress on dignity, and too much on monkey business. Digby Bell's Grosvenor was capital—his general bored manner, with occasional lapses with general vivacity for rest and refreshment, or *vice versa*, being well conceived and executed. The rest of the cast may be commended in general terms, and the opera, as a whole, was given with good effect. It drew well during the week and would have run for two or three weeks.

Robson and Crane did a good week's business in Forbidden Fruit at the Park Theatre.

J. K. Emmet appeared during the week at the Globe in a new version of his Fritz business, which is simply a new deal of a well-worn pack of cards, and a building of an imaginary house about a number of songs, new and old, and variety acts of different degrees of age. Of course Mr. Emmet sings passably well and dances nicely and humorously, and carries his audiences with him in sympathy.

Fantine is doing fair business still at the Boston Museum, but will be taken off after the present week, and Iolanthe substituted until the Booth season begins.

The second week of Thatcher, Primrose and West at the Boston Theatre was as successful as the first, which is saying a great deal.

Variety at the Boylston, and variety and curiosities at the Austin and Stone Museum.

Items: The report is current again that Benjamin E. Woolf's opera, Pounce and Co., will soon have a New York hearing, as well as The King's Frolic; and that The Lost of the Fairies, another opera, will open the Summer season at the Boston Museum.—There is a great deal of bad blood in the Boston symphony orchestra, which has been run by the Higginson management in a way not only to disgust the audiences, who have been insulted by poor soloists on several occasions, but in an autocratic manner behind the scenes, which latter show culminated lately in a very disgraceful affair. It seems that Leopold Lichtenberg, the young violinist of the orchestra, who has made such a pronounced success during the season that even the director's bosom has not been entirely free from feelings of jealousy or envy, and Alfred De Seve, another violinist, have for some time occupied seats at the same desk, and at one occasion, when Director Gericke wished to explain something at rehearsal, he started for the piano, when De Seve, seeing something ludicrous in the idea, indulged in a laugh of derision, which was louder probably than he intended, and which was heard by Mr. Gericke, who asked, "Why do you laugh, Mr. Lichtenberg?" "I have not laughed," was his reply, which Mr. Gericke complained next day to Mr. Higginson was insulting in tone and manner, and worse than the original laugh. Therefore Mr. Higginson told Mr. Lichtenberg that he must apologize to Mr. Gericke, which he refused to do, when he was discharged. The feeling in Mr. Lichtenberg's favor was so strong that it was some time before any member of the orchestra could be induced to occupy his vacated place. There is a growing feeling that Mr. Higginson can run a banking-house better than he can an orchestra, and that Mr. Gericke's autocratic notions would be more at home on the other than on this side of the water. Meanwhile Mr. De Seve, who did the laughing, continues to play in the orchestra; and Mr. Lichtenberg, who refused to apologize for an offence he did not commit, is out in the cold.—Digby Bell, Laura Joyce, Rose Leighton and Irene Perry are domiciled at the Adams House.—I think there is no mistake about it this time, since it has been in all the Boston papers without any indignant denials. John B. Schoeffel and Agnes Booth were married during the week. Many congratulations! It may be remembered that I mentioned the engagement some time ago, and the indignation act was done so well that I apologized the next week. I rather think the happy couple have the laugh on us.—Manager Isaac B. Rich is receiving a great many applications for time at his new theatre, the—by the way, what is the name of the new theatre?—Richard Stahl passed Sunday with me, on his way from Montreal to Worcester.—The Corinne Opera co., of which he is the musical director, had a great success in Montreal, he tells of me, people being turned away from every performance. Corinne is the same popular favorite as ever.—Bertie Crawford, a well-known Washington lady, who has appeared there in several of the Gilbert and Sullivan operas, and who has a great reputation all over the South as the daughter of the well-known General Crawford, of General Burnside's staff during the late unpleasantness, has lately joined the co., and is making a series of great successes. She has appeared as Josephine in Pinafore, and in special operatic selections in which she frequently gets four or five encores. Among her selections is a brilliant waltz-song, "True Heart's Delight," written and composed expressly for her by Mr. Stahl, which is a great favorite with her audiences everywhere.—I have lately seen notices in several papers that Mr. Stahl would take out a co. of his own; but I took no stock in the report, and learn that it started on very slight foundation. He will for the present direct for this co., and in the meantime is working hard, as occasion offers, to retrieve the temporary misfortune that came to Lee-li-nau in the Wilbur disaster earlier in the season.—There is a rumor that Edward E. Rice will revive Evangeline. Banquo's ghost never troubled Macbeth half so much as Evangeline does Ned. And the joke of it is, that, as no one but Macbeth could see Banquo, so no one but Rice can see Evangeline.—J. B. Mason has been in Boston for several days, stopping at the Adams House. He will probably rejoin the Boston Museum co. next season.—I intended to have retrospected a few months two or three weeks ago, when Januschowky appeared as Prince Methusalem; but my attention was distracted, and my memory was treacherous. It may be remembered that when H. B. Lonsdale assumed the business managership of the Bijou Theatre, at the beginning of the season, he announced, among others who would probably appear during the season, this same Georgina Von Januschowky, who at once telegraphed an indignant denial to some of the papers in Boston, and demanded that her name be withdrawn from the list, saying that under no circumstances would she appear again at the Bijou. But I imagine that Mr. Lonsdale knew what he was about, and he did not seem to be at all disturbed. The announcements were not changed, and Januschowski appeared for two weeks at the Bijou Theatre. What her grievance was no one seems to know—or care. But it all has a very amusing aspect now.—Harrigan and Hart will appear at the Boston Museum during the spring. The coat-tails of Marcus R. Mayer were seen flying about a street corner on Saturday. I could not catch up with them.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): Hazel Kirke by C. W. Couldock, W. B. Cahill, Charles Walcot, Thomas Whiffen, Carrie Turner, Sidney Cowell, Mrs. E. L. Davenport and the rest of the strong co. drew remarkably well during the week. Called Back, 9th.

Olympic Theatre (Charles A. Spalding, manager): Lights o' London played an average good week. Mapleson's Opera co. opened 9th, with Patti in Lucia. She also appeared in Semiramide 10th, and in Linda 13th. Nicolini sang with Patti 9th, in Mirella 12th, and in La Sonnambula, matinee, 14th. Fursch-Madi appears in Aida 11th, and with Scalchi in Lucrezia Borgia, 14th.

People's Theatre (W. C. Mitchell manager): The [illegible] opened in Frivolity 8th.

Standard Theatre (W. H. Smith, manager): Dan'l [illegible] in The Corner Grocery played a return engagement [illegible], and business was very good. W. [illegible], the manager, benefitted 2d, and had an ex[illegible].

[illegible] (George A. McManus, manager): The Hallen and Hart Specialty co. played to one of the biggest [illegible] history of the house. The performance [illegible] the best given here in the variety line in years. Hallen and Hart, Kelly and Ryan, Lester and Williams, Ella Wesner, Walton and Edwards, Mlle. Lilly, Mlle. De Granville and the Selbini troupe furnished a fine bill. John W. Ransone, Maggie Cline, James F. Hoey, Lester and Williams, Fred. Roberts, Eiffert, Kennel and Schram, gymnasts; Nelton, Sherwood and Williams opened 8th.

Items: Treasurer John Moloney of the People's, benefits all this coming week.—Harry Harwood, an old St. Louis favorite was well received in his part of Jarvis in Lights o' London this week.—Manager Charles Pope is still confined to his room, but will soon be about.

PHILADELPHIA.

Victor Durand ran through the week at the Opera House to a succession of large audiences. The play is by no means a wonder of dramatic art, and contains little of anything save well-worn material. Nevertheless, it is well put together, and sustains the interest fairly well. Of the co. W. H. Denny, Newton Gotthold, W. H. Wheatley and Louise Dillon deserve special mention. Mr. Denny, in particular, scored the success of the week. George Clark, albeit a conscientious and painstaking actor, failed to make much of an impression.

Henry Irving and the Lyceum co., began a farewell engagement this (Monday) evening. The opening play was Eugene Aram. The usual repertoire will follow. Next week, A Bunch of Keys; March 2, Boston Ideal Opera co.

At the Walnut, Three Wives to One Husband drew fair houses. The co., although announced as a Union Square organization, failed to reach the standard established by that theatre. Indeed, the co. presenting the play here was scarcely second-class. The play, without going into its merits, is one which requires the brightest talent—as do all of these Gallic adaptations. A *lever de rideau*, One Touch of Nature, with Louise Balfe and R. H. Strong in the leading parts, was nicely done. This week we have a season of German opera by Amberg's Thalia co. Nanon will hold the boards throughout the week, except at the Wednesday matinee, when Martha will be given. Michael Strogoff, 16th.

Called Back completed a very successful engagement at the Chestnut on Saturday night. Ferguson and Flockton will be remembered long after the play itself is forgotten. Thatcher, Primrose and West's Minstrels are the current attractions. William Muldoen is a feature of the show. Next week, Rice's Surprise Party, in A Bottle of Ink.

At the National, The Black Flag was played to good houses. The Romany Rye opens this (Monday) evening, and will doubtless fill the theatre during the week. The Silver King, 16th.

Dreams, at the Arch, notwithstanding its frequent appearance, drew remarkably well. Kruger was—Kruger; but Hattie Richardson is by no means as good as her predecessor. The current attraction is We, Us & Co., in which, it is to be presumed, Mestayer has, liberally, all the "fat." Next week, Gus Williams as Capt. Mishler.

At Haverly's, Prince Methusalem has drawn such large audiences that the production of Die Fledermaus is postponed until next week. De Wolf Hopper bids fair to usurp Frank Wilson's place in the esteem of Haverly audiences. Some of his antics would provoke a Chinese god to laughter. Rosalba Beecher shows great improvement on her work of the opening night. The chorus and orchestra come in for a full share of praise.

Pinafore and cheap prices continue to fill the Arch Street Opera House. On Thursday evening of this week Pirates of Penzance will be substituted. The boom will no doubt continue, and deservedly, for the performances are more than commendable, considering the prices of admission.

The New Central continues to exhibit the best variety talent, and is rewarded by overflowing houses. Manager Gilmore knows how to cater to his patrons. This week he announces the Australian Novelty comb.

Carncross is always full (of course I mean his minstrel-hall), and you might as well have the paragraph stereotyped and kept standing.

Items: Adam Forepaugh, Jr., wants to engage Victoria Hulskamp for the dummy part of Lalla Rookh during the coming circus season. If she can make it as profitable as did Mrs. Keiser-Montague, she had best sign at once.—There is a respectable minority in the Quaker City who pray fervently that the word "farewell," as applied to the present Irving engagement, may be a veritable statement of an absolute fact: Verily, we (the aforesaid minority) are tired of Irving pyrotechnics.—Rosalba Beecher does not sing out of tune now.—Big demand for Irving seats.—The Arch is to be remodeled during the coming Summer.—J. H. Haverly has been ill with rheumatism and rebellion.—Manager Gilmore is on the sick-list.—Egyptian Hall entertainments are said to be a cloak for a gambling den.—A short time ago I wrote concerning the non-appearance of Walter Bentley during a two-night stand of Burr Oaks at Allentown, Pa., and made some strictures on the propriety of gulling an unsuspecting public, etc. In the course of my remarks I criticised the acting of G. W. Farren, who was playing the part of Oaks. Mr. Farren writes me a letter of remonstrance, the following extract from which will explain itself: "* * * Mr. Bentley was not sick, but went to New York on private business, and asked me if I could play the part for a week to oblige him. * * * There was no manuscript of the play, not even the part to study from. I had one rehearsal at Wilmington, speaking what I knew of the part from hearing Mr. Bentley during former performances, and what I did not know of the lines he repeated to me. The next night I went on for it."—A letter from Amy Gordon speaks in glowing terms of the success of the Gordon Opera co. in Chicago. It is pleasant to know that "Willie and Amy" are in luck.

BALTIMORE.

The Private Secretary at the Academy of Music proved an excellent drawing card and was given in a thoroughly enjoyable manner. In the cast were William Gillette, Frank Tannehill, Jr., M. A. Kennedy, J. G. Saville and May Gallagher, and each contributed a full share to the general success. The piece is full of the drollest situations, and the audiences seemed unusually appreciative and demonstrative. On Monday Fanny Davenport began a short engagement in Fedora, opening to a large audience. Next week, Louis Aldrich in My Partner.

Rice's Surprise Party had a fair run of houses at Ford's Opera House last week, and appeared in something called A Bottle of Ink, though exactly why A Basket of Chestnuts or A Bucket of Fat would not have been a more appropriate name, I cannot see. John Mackay did the same old specialties he used to do in Pop, and Vernona Jarbeau gave a Spanish castanet song very badly. Ida Mulle was cute and sang well. The rest of the co. were pretty tart. Ed. Thorne, in The Black Flag, opened for the week on Monday night to a good house. Next, Callender's Minstrels.

Bartley Campbell's Galley Slave, though seen here often before, retains its drawing power, and on Saturday night closed a fair week's engagement at the Holliday Street Theatre. It was given in attractive shape with a good cast and fine stage appointments. This week opened under good auspices, Maggie Mitchell appearing to a big house in Maggie, the Midget. During the week Fanchon, Little Barefoot and Pearl of Savoy will be given. Next, McCaull's co. in Falka.

Anatomical demonstrations at the Monumental Theatre by the Rentz-Santley party drew pretty well last week, and, as it depends on this for its success, the audiences were generous in their approval. Some of the specialties were good, but most of them fatiguing, and the vocal music lachrymose. Ida Siddons' Female Mastodons are holding the boards this week. Next, All Star Specialty co.

Henry Chanfrau, in Kit, played the most successful engagement of the season at the Front Street Theatre last week. In the title role he acted with fervor and discretion, reminded one continually of his father, who made the character famous. The support was good and the stage-setting effective. Edwin Browne in Good as Gold appeared to a large and enthusiastic audience on Monday night. Next, Austin and Davene's Attractions.

Business is still booming at the Masonic Temple Museum. Last week the Harris Opera co. presented Patience in very good shape, and while there was nothing great about any individual feature of the opera, the performance as a whole was very enjoyable. Frank Deshon is a clever comedian and made an excellent Bunthorne, and a Annie Caldwell's Patience was cute and winsome. This week, The Bells of Corneville will be given.

Squibs: William Forrester, stage manager of the Boston Ideal Opera co., died at the University Hospital, on Saturday morning, of Bright's disease of the kidneys. At the time of his death Miss Ober and Mr. Foster, the manager and business manager of the Ideal co. were with him. His death was hastened by a severe injury he received on the 19th of January in Pittsburg. On account of one of the chorus having been hurt some time time since, he had made a habit of personally testing all structures on the stage. At Pittsburg, while trying a bridge used in Fra Diavolo, he slipped and fell, breaking two ribs. This confined him to bed for some time, but no serious result was anticipated. When the troupe started for Baltimore Miss Ober wished him to remain in Pittsburg, but he insisted on coming and was brought here propped upon pillows. He stopped at the Carrollton, and was attended by Dr. Charles McGill, and was nursed by one of the co. after the other members had gone to Richmond to fill an engagement. On Wednesday last, by the advice of his physician, he was taken to the University Hospital. He became rapidly worse, and Miss Ober and Mr. Foster were telegraphed for. Mr. Forrester was an Englishman, thirty-six years old. He came to this country about ten years ago. During the last four years his ill-health has prevented him from singing, and he has been during that time in the capacity of stage-manager. He was an actor of some note before coming to America, and was for two years at the Gaiety Theatre, London. A year ago he joined the Ideals, and has been held in high esteem by the members of the co. since then. He has relatives in England, but none in America. Some years ago he married Rosa Leighton, at present with the McCaull co. The remains were taken in charge by Jacob Ahrens, 31 North High street, who will embalm them, and although the funeral arrangements have not been completed yet, it is probable that the body will be interred in New York on Friday. The Ideal co. will be in Washington on Thursday, and it is proposed to have services at Ford's Opera House in this city on that day, and have the co. attend in a body. The funeral arrangements are in the hands of the Elks, of which the deceased was a member.—The managers of the various theatres have made arrangements to give a performance for the benefit of the family of George Kunkel. It will be given at Ford's Opera House on the evening of Wednesday, 18th. The programme will include the McCaull Opera co. Gus Williams, Louis Aldrich, the Leavitt comb. and Davene's co.—It is rumored thrt C. E. Ford will have three opera cos. next season, one in New York, one in St. Louis and one here.—At the next concert of the Haydn Musical Association, 16th, Geraldine Ulmar will be the soloist.—The soloists at the concert of the Baltimore Oratorio Society, on Friday night, were Aline Osgood, soprano; Emily Winant, alto; and D. M. Babcock, basso. Owing to the illness of Prof. Finke, Michael Cross, of Philadelphia, has been engaged to fill the position of musical director.

CLEVELAND.

Despite the novelty, force of effect and mechanical contrivances never equaled here before, Fantasma, at the Euclid Avenue, drew lightly last week. The house should have been crowded to the doors at every performance. The Hanlons gave up Saturday night for the production of Martha by amateurs. Wallack's Victor Durand is underlined for this week; May Blossoms and Sieba follow 16th and 23d.

Silbon and Elliott's, for a specialty co., proved sufficiently attractive to draw well at the Academy last week. Mr. Rooney and Carrie Swain fill next two weeks.

From the audiences assembled at the People's last week, one would imagine Uncle Tom's Cabin was a brand-new drama. Davy, Manning and Drew's Specialty co. this week. Gran Opera co., 16th.

Stage Straws: Louie Hartman, the treasurer of the Academy, intends retiring from that position. He has held it for fifteen years. He goes to Denver.—Ed. Clayburgh, accompanied by Frances Kemble, was in town, 5th, en route from Denver to New York.—Fred Stinson, for Victor Durand and Ramsey Morris for May Blossom, are here.—Willie Henninge, brother of Dora, sails for Europe this week. He will study for the operatic stage.

Personal: E. C. Staley, formerly of this city, and at one time on the out-of-town staff of THE MIRROR, writes the newsy New York letter in our *Vanity Fair*.

SAN FRANCISCO.

FEB. 3.

Shadows of a Great City began the second week of its run at the Baldwin last night with no abatement in attendance or interest on the part of the public. Following is the full cast: Tom Cooper, Lewis Morrison; George Benson, Gerald Eyre; Abe Hathans, George Osborne; Jim Farren, L. R. Stockwell; Mr. Arkwright, E. M. Thayer; Hammond, E. J. Holden; Couch, Edwin Stevens; Biggs, Harry E. Connors; Senior Abeles, E. Ambrose; Joe Downey, W. H. Lewis; Messenger Boy, Charles E. Stoddard; Annie Standish and Helen Standish, Isabel Morris; Biddy Ronan, Jean Clara Walters; Mrs. Higgins, Annie Adams; Nellie, Little Gracie. Mr. Hayman says the receipts last week were $9,000—the largest at regular prices during his management.

At the Bush Street Theatre Daly's Vacation co. entered upon its third week to excellent business, without change in their caste. Next week will be the fourth and last week, to be followed by Oliver Byron.

At the Tivoli, as predicted in my last, the opera of Czar and Zimmerman is still on to overflowing houses, and will hold the boards so long as the state of affairs continues. This opera was composed by Gustave Albert Lortzing. The plot is based upon an incident in the life of Peter the Great, while occupied at work in disguise as a shipwright at Saardam, Holland. Lortzing put the music of the opera to words from the successful farce called 'Twould Puzzle a Conjuror, which the author, one Reynolds, adapted from the very successful drama, The Burgomaster. The opera is not great, but it is new, with some very pretty selections. The caste includes about the full strength of the co.: The czar, Mr. Cornell; Van Bett, burgomaster, Mr. Knight; Peter Grahoff, Mr. Vallerga; Chateonneuf, French ambassador, F. W. Eckert; Lyndham, English ambassador, Mr. Neiman; Lefort, czar's confidant, Mr. Harris; Marie, neice of the burgomaster, Helen Dingeon; Mme. Brown, the inn-keeper, Mrs. Pozzesi.

Charley Reed's Minstrels at the Standard are still so attractive that the same old story of "full houses" goes for the saying. Shutters of a Big City and the Congress of Birds will follow a new olio part first, which will include a new specialty by Wilson and Cameron, while Johnson and Bree and Seamon and Girard will add new new features to the afterpart.

Little Emily will probably be put on at the Grand and run six days and matinee this week, to be followed by a new American emotional play, entitled Righted at Last, by Miss Pierrepont, of San Francisco. Members of the profession here, who have read it, speak very highly of the play, which, in addition to this endorsement, will be cast among our best local professional talent, and receive special care in mounting and scenery.

Items: The California Theatre is closed.—The legal fight between Managers Bert and Hayman still goes on. One party to whom Hayman had leased the theatre for an evening or two has brought suit for $299 against him for non-fulfillment of contract, while Hayman has brought suit for $10,000 and possession against Bert, *et al.* Meanwhile the Bert party still retain hold and refuse to pay rent, open the house or allow Hayman to do so. Joseph Grismer and Phœbe Davis have been pleasing the people and taking plenty of coin out of the Northern circuit. Three Wives, adapted by Colonel Milliken, will follow the Shadows at the Baldwin, with Rose Wood and Rose Bell added to this already strong co. Then comes Victor Durand.—Selina E. Cohan will make her debut this season. She is said to have talent. This lady and Viola Dayan will give us two debutantes in one season.—Harry Gates and Hattie Moore heve been singing in Maritana at Barrett's Oakland Theatre to excellent business.—Major Pullman, the celebrated ticket speculator, is here, so Mapleson must be en route.—Signor Campobello's first appearance will be made 16th in concert, assisted by Mr. and Mrs. Julia Rosewald, two more whilom Abbottomans.—Manager Hayman has closed a contract for Ristori's appearance at the Baldwin during the present season.—The Oakland Tivoli has been closed by attachment of Oakland creditors.—The *Call* says Harry B. McDowell, editor of the *Ingleside*, is negotiating for the management of the Grand Opera House. The Abbott co. may play a return engagement at the California Theatre if Manager Hayman can secure possession of the much "courted" theatre.—The Austrian trip of the Abbotts has been abandoned.—Miss Lizzie (Derious) Daly is said to be quite ill, and is filling the part only until a successor can be found.—Kullman, Mapleston's advance agent, says positively that Scalchi is coming. The Colonel has a case of the Grand Opera House for six weeks, beginning March 1, and says Patti will sing ten times.—How about Nevada? Fursch-Madi is coming, too, for this season of opera probably. Emma Nevada writes to one of her classmates that she will sing in Mills' Female Seminary to all her old girl friends who attended that institution with her. Mills is dead, of which fact Nevada is probably not aware, and the widow Mills might not desire the performance, however, much the Diva and her friends may.—The bathing costumes of the Daly girls in Vacation have been severely criticized by the Frisco girls; who say that Eastern girls do not know how to look pretty or graceful at the bath.

CINCINNATI.

The Private Tutor (Dawn's version), with Charles Frew in the title role, held the boards during the week at Heuck's with fair results financially. Frew's rendition of the much-abused disciplinarian was laughable in the extreme, in fact, equally as laughable as Gillette's, seen here earlier in the season. Dore Davidson's Clem Cutaway evoked the most favorable comment. Burleigh's Roy De Forrest and Adele Clarke's Roxana Flye were cleverly acted. This week, Harrison and Gourlay, followed by John A. Stevens. Fantasma will be brought out March 1.

Lotta opened her week at the Grand 1st in the Little Detective, and presented Nitouche during the remainder of her stay. Dorothy Dent, her new play, had been originally announced for its first presentation during her Cincinnati engagement, but the order was rescinded and some other city less fortunate will go down on the annals of fame as the "dog town." Business was excellent during the week, though Nitouche came in for a general scoring from the local press. This week, Hazel Kirke, followed 15th by Kate Claxton in Sea of Ice.

Manager John Havlin's Bijou was well filled nightly during the week just closed, Neil Burgess in Vim being the attraction. Both star and play are too well known to require comment at this date, though it is but fair to remark that the energetic manner in which Mrs. Puffy attaches the missing shirt-button to her mild-mannered better half has a tendency to discourage the youth matrimonially inclined. Joseph Palmer's Puffy serves as an admirable foil to the star and enhances the enjoyment of the evening to a material extent. The play was handsomely mounted. This week, Irish Aristocracy, with Carroll and Barry as exponents, followed 15th by Her Atonement.

Mr. Rooney's popularity in Cincinnati is an established fact, and despite the strong counter-attractions, business boomed in quite lively style at the People's during the week. In addition to the eminent son of Erin himself, the troupe included Charles Hoey in club-swinging; Smith and Byrne, musical artists; Dayton and Granger, sketch artists, and Petrie and Fish in songs and dances. The current week will be devoted to Hallen and Hart's Ideals, followed 15th by Frank Girard's Cold Day, etc., etc. Dominick Murray, March 1.

Bric-a-Brac: The suit of Hattie Delaro *vs.* E. E. Rice and John Mackey, the Bottle of Ink people, for arrearage in salary, amounting to $190, comes up for hearing before Squire Anthony in this city, 24th.—J. H. Byrne, the clever musical artist of Mr. Rooney's Specialty co., whose act (in conjunction with his partner, Smith), is one of the features of the programme, proposes to leave the variety stage at the end of the season, and will star in a new comedy, entitled The Wrong Paper.—Edgar F. Girard, a son of the veteran Frank, is with the Lotta co., and was called upon at short notice, 7th, to replace J. H. Stuart, who had injured himself on the stage during the evening performance, which he did satisfactorily.—Manager Fennessy, of Heuck's, returned, 5th, from a brief visit to Cleveland.—By the disastrous fire, 5th, which destroyed the Mount Sterling (Ky.) Opera House, Little's World comb. lost considerable wardrobe and scenery.—The directors of the Philharmonic Orchestra are endeavoring to secure Marie Van as soloist for the concert announced for March 26.—Neil Burgess' effects were attached. 7th, on a claim of $66.96 at the instance of one J. C. Wells, who alleges that the debt which occasions this suit was contracted in 1871. It is but just to say that Mr. Burgess disclaims the indebtedness. The case will be tried 11th.

NEW ORLEANS.

The week beginning Feb. 1 was quite a successful one to the cos. playing at our different theatres. We have had very pleasant weather, and the several attractions offered have been pleasing and interesting. W. J. Scanlan has produced both of his plays, The Irish Minstrel and Friend and Foe, to good houses, and both have been warmly received. His new songs are very enjoyable, and his acting as graceful and pleasant as ever. The co. are equal to the requirements of the plays. Mme. Ristori comes to this house, 8th, for one week in a round of her splendid impersonations, and her engagement is reasonably expected to be a decided success.

Aimee's success at the Grand last week was a decided success, and as the present week at the St. Charles was open, the *piquante* star secured it for that time, and she has duplicated her success of the previous week. Messrs. Barrows, Chisnell and Laura Wallace render the star very capable support. The fact of Aimee remaining an extra week here somewhat disarranged her route ahead. Manager Jake Tannenbaum came here for the purpose of arranging matters, and by dint of hard work and much use of the telegraph wire, succeeding in settling matters nicely, and arranging a route which he claims even John Rickaby (famous as a "routist") would envy. The great New Orleans favorite, M'lle. Rhea, begins a week's engagement at the St. Charles Theatre, 8th, in her new play, The American Countess.

The Silver King co. has been repeating its success of last year at the Grand Opera House. The personnel of the co. has been materially changed, but not improved since their last visit. The performances have, however, been very clever and have drawn good houses. This week, 8th, the visit of a Union Square co. commences with the new play of Storm-Beaten. It is said that Isabel Freeman-Norton will temporarily return to the stage during this engagement. Isabel Freeman was at one time justly a favorite in the profession, but for the past few years she has lived here in retirement with her husband, Colonel George Norton, a prominent Government official, and a charming little daughter. The lady is a fine actress and her return to the boards will be gladly welcomed by her hosts of friends here.

At Grunewald Opera House Grace Hawthorne has been attracting large audiences during the week in Pygmalion and Galatea and The New Camille. The performances have been given for the benefit of the Southern Art Union, a very deserving and popular institution here. The Timothy O. Howe Post, G. A. R., benefit 7th, and East Lynne will be produced. Feb. 8 a benefit will be given one of our local benevolent associations. Miss Hawthorne has attracted very flattering comments from our local press and from visitors to the theatre. The lady has unquestionable talent, and her devoted study has been to some purpose and has brought forth good fruit. The co. is a good working one, nothing more. The engagement has been extended for one week.

Carl Schurz delivered two lectures here at Masonic Hall, 6th and 7th, for the benefit of the La. Division, Army of Tennessee. Little Alice, a four-year-old child, has been giving musical recitals and astonished all by her remarkable musical precocity. Buffalo Bill's Wild West Show has been doing excellent business at Oakland Park. All this troupe needs is good weather to make its entertainment attractive and successful. Faranta is doing well with his ten-cent circus, and Robinson's Dime Museum is drawing crowds. Elegant balls will be given on Mardi-Gras night, 17th, at the St. Charles Theatre and the Academy of Music. These balls have always been quite a feature of our carnival festivities.

BROOKLYN.

Rice's Surprise Party, with John A. Mackay and Vernona Jarbeau as the principals, presented A Bottle of Ink at the Brooklyn Theatre on Monday evening to a fair audience. Marie Loftus, Ida Mulle, Alice Daly, Maude Beverly and the Cragg Family were seen at their best. The Kindergarden will be the attraction next week.

The Bunch of Keys is drawing immense audiences at the Park Theatre this week. In fact, to obtain a seat at eight o'clock is quite difficult. Charles Bowser, Lena Merville, Eugene Canfield and Marrietta Nash gave entire satisfaction, and as a whole the performance was highly enjoyed. Lawrence Barrett, week of 16th.

Three Wives to One Husband, which has recently been playing at the Union Square Theatre, began a week's engagement at the Grand Opera House on Monday evening, opening to a large and fashionable audience. The cast includes E. A. Sothern, R. H. Strong, Mary Young, Mrs. Annie Deland and numerous others. Bella Moore in A Mountain Pink follows.

A troupe labelled The Howard Athenæum opened at Hyde and Behman's this week to a large house, as most attractions do that play there.

Items: During the engagement of Lawrence Barrett at the Park Theatre his repertoire will be Francesca da Rimini, Richelieu, Yorick's Love, A Blot in the 'Scutcheon, The King's Pleasure and Julius Cæsar.—The fourth orchestral matinee of the Philharmonic Society was held at the Academy of Music on Wednesday afternoon.—The Lillian Russell Opera co. is booked at the Brooklyn.—The Brooklyn Lodge of Elks held a monthly session on Sunday evening with David T. Lynch in the chair.—Salsbury Troubadours played to something like $4,000 at the Grand last week.—Among the chief attractions that will appear at McConnell's house during the close of the present season are the Dalys in Vacation, Planter's Wife, Milton Nobles, the Carleton Opera co., Rice's Burlesque co., Thatcher, Primrose and West, Joseph Jefferson, Henry Irving and Edwin Booth.—I notice that most of our house programme "editors" extract many spicy paragraphs from THE MIRROR.—Charley Harkinson, at one time connected with the stock co. of the Park Theatre, is now in advance of the Rice Surprise Party.—Mrs. Morosini-Schelling sang to a $140 house in the Eastern District last week.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Tony Denier's Humpty Dumpty troupe is here on its annual visit, and is received with the usual appreciation which has characterized its former appearances. Something new is always presented and good business is the result. Next week, Hazel Kirke.

Lee Avenue Academy of Music (C. L. Woglom, manager): Only a Woman's Heart, with Newton Beers in the leading roles and ably assisted by Maria Manzio and a good co., is doing excellent business this week. Next week, Katherine Rogers will appear, supported by J. B. Studley.

Germania Theatre: Saved from the Wreck is playing to fair houses this week.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): Mlle. Rhea and co. presented An American Countess 4th, to the largest house of the season, standing-room being in demand. Miss Mae Clarke made a charming Emily. John T. Sullivan's acting was very creditable. J. R. Armory, as Stubbs, created considerable merriment, while E. J. Henley was one of the best villain adventurers I have ever seen.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): This is the end of the fourth week, and yet the sign standing-room only, with crowded houses at each performance to greet the Humpty Dumpty Dramatic co. Mayo in Nordeck, 12th.

Montgomery Theatre (Jake Tannenbaum, manager): Ristori as Elizabeth to large and fashionable audience 6th. Mary Stuart to good house at matinee, 7th. This was a genuine treat to our theatre-goers. A better co. has not visited our city since 1860.

Items: Margaret Benson, leading lady for W. J. Ferguson last season, joined Huntley's Dramatic co., 5th.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Lizzie Euans, supported by Harry Warren and a fair co., presented C. E. Callahan's comedy-drama, Fogg's Ferry, to a large and appreciative audience, 5th. Miss Evans gave the best of satisfaction, and was called before the curtain.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): George C. Miln presented Richelieu to a large and fashionable audience 5th. Mr. Miln's portrayal of the crafty old Cardinal was a very creditable piece of acting. He received four hearty calls before the curtain. The supporting co. could be greatly improved. Fred. R. Field, who has been door-keeper at the Opera House ever since it was built, has resigned, owing to other and more lucrative business.

Items: James Hammond, of Wallack's Theatre, New York, left the city 5th, after spending a few days here.—Leon Orton, principal rider of Cole's Circus, is sojourning here.—William Gilbert, comedian, is here on a visit to his parents and getting "boiled" out. As Billy used to be a resident of this city, and one of the "boys," he received a hearty welcome on his return.—Lizzie Evans comes 12th, 13th, 15th; Minnie Maddern, 18th, 19th; Bunch of Keys, 23d, 24th; Peck's Bad Boy, 25th, 26th; Fred Warde, 27th, 28th.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Ben Cotten and co. appeared to a small house in True Devotion, Jan. 24. This co. was advertised for 23d, 24th and matinee, but the audience on the first night was dismissed. Matinee declared off on account of Mr. Cotton's illness.

STOCKTON.

Avon Theatre (Southworth and Humphreys, proprietors): Leavitt's Specialty co., Jan. 17, 18, to big houses. Abbott's Opera co., to large houses, 30th, 31st and matinee.

Item: The E. T. E. Club of this place, gave Miss Abbott and the leading ladies and gentlemen of her co. a reception after the performance 30th. Reception took place at one of the leading society mansions.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Felecia, Leah, Led Astray and Rose Michel embraced Rose Eytinge's repertoire last week. In the leading roles Miss Eytinge was a complete success. She is so realistic that I never tire of seeing her performance of the familiar characters. The gatherings were good in size, and accorded Miss Eytinge the honor of frequent recalls—something unusual, as Denver audiences are noted for coldness toward emotional stars. They prefer to show their appreciation by close attention, rather than in noisy approval. Miss Eytinge's support is adequate. Cyril Searle took the leading male parts. His acting is impressive at times, but he lacks the ease and grace possessed by Horace Vinton, another member of the co. Mr. Vinton established himself as a favorite at once. The rest of the co. contains talent, notably Helen Morris Lewis, whose delivery of comedy characters was perfection. Clara Morris, current week, with advance in prices. Next week, Adamless Eden.

Script: Frank L. Yerance is to be the manager of the theatrical co. of about six people which is to play the southern part of State, in towns that consist of the station-agent and a few people in adobe houses scattered among the prairie grass. He is not likely to make a fortune.—California Hall was reopened 31st. Marie Roller is the proprietress and directress. The Ladies' Vienna Orchestra is the attraction.—The variety theatre called The Palace reopened 9th.—Clayburgh's Creole co. is demoralized. It is reported that when the members all get back to New York a "reorganization" will take place. Donna Madixxa is still here, registered at the Windsor.—Rose Eytinge played what is known as the Southern Pacific route on her return from the Coast. The manager says it can be played with profit by good cos. The route includes Los Angeles, Tucson, Prescott, Tombstone, Socorra, Santo Fe, Albuquerque, Las Vegas and Trinidad.—Prof. E. O. Wolf, the efficient leader of the Tabor Grand orchestra, celebrated his twenty-sixth birthday in an appropriate manner 1st.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The third concert of a series was given by Theodore Thomas and his fine orchestra 2d, assisted by Emily Winant as soloist. Wagner's "Meistersinger" and Rubinstein's "The Vine" were perhaps the most successful of the instrumental numbers rendered, while Miss Winant's rendition of "In questa Taruba" was the happiest of her vocal selections.

New Haven Opera (House Horace Wall, manager): Hyde and Behman's Minstrels made their first appearance in this city, 6th, before a good-sized house. The character of the entertainment was all that had been promised. Shadows of a Great City, 9th, week.

American Theatre (Press Eldridge, manager): The Australian Novelty co. played to the capacity of the house at every performance last week. One of the best variety shows of the season, was the verdict of every one who whiled an hour away here. Mlle. Aimee, the Human Fly, performed an act which quite bewondered our physiological students.

Bunnell's Museum: The Memphis Minstrel co. gave a very poor exhibition last week, but the other part of the programme was very attractive. The Girard co. will do The Danites and '49, beginning 9th.

Items: Manager Wall, according to current report, has come into considerable money through the death of a relative; but whether this is so or not, one thing is sure—he has come to New Haven to stay. During the period of his management he has accomplished an amount of work in securing first-class attractions deserving the highest praise. Mr. Wall has just entered into a five-year lease with Dr. Skiff for the management of the New Haven Opera House, and has some of the best attractions on the road booked for next season. Joseffy, 16th.—Manager Eldridge handed in a bid of $1,700 for the American Theatre at Hartford, but it was refused.—I notice with satisfaction the tendency on the part of our managers here to do away with one-night stands.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): John Murray and co. gave Constable Hook, 2d; Rip Van Winkle, 3d; Ticket-of-Leave Man, 4th; Octoroon, 5th; Chimney Corner and The Omnibus, 6th; London by Night and Rip Van Winkle the 7th. Mr. Murray was ably supported. Janet Howell was well received. Good houses. Wright Huntington co. week of 9th.

DANBURY.

Opera House (C. L. Taylor, manager): Kate Girard and Loudon McCormack, supported by a fair co., played Danites and '49 last week to average good business. They are under the management of C. B. Palmer.

Item: Manager G. B. Bunnell was in town last week endeavoring to make arrangements to secure the Palmer co. for his different houses.

WINSTED.

Winsted Opera House (J. E. Spaulding, manager): The Boston Ideal Dramatic co. played a week's engagement ending 7th. Low prices. After the first night business was good, especially Thursday and Saturday, when Rip Van Winkle and Oliver Twist were presented. This was the first week the co. had worked together. The success which is already assured this troupe is due to the untiring energy of Wright Huntington, who is ably sustained by the painstaking acting of John W. Dunne, William McCready, Fannie Jacobs and Inez Periere.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Fred Williams' Birds of a Feather co. to small business, 5th, 6th, 7th. Mora and Williams are good. The wonder is what the name Birds of a Feather indicates. Humpty Dumpty is here 12th, 13th, 14th.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): People's Theatre co. (Charvat's) opened to good houses in East Lynne, 2d and 3d; Hidden Hand, 4th; Lost in London, 5th; Fanchon, 6th and 7th, also matinee. This co. remains another week. Jacques Kruger in Dreams, 19th.

Items: Little Sadie Fagan, the seven-year-old daughter of Bernard Fagan, of this city, played the child's part in East Lynne very effectively. She has been playing Eva in Uncle Tom's Cabin with the Seymour-Stratton co. all this season. The Seymour-Stratton co. are laying over in this city for a short time.—Tommy Dailey, of this city, and M. E. Horan, of Hartford, late of T. P. W. Minstrels, will engage in a dancing contest for $100 a side in this city, 13th.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Irving-Terry engagement at Albaugh's last week was a most brilliant one. The President was present on several evenings. This week The Galley Slave; J. K. Emmett, 16th.

Fanny Davenport drew crowded houses all week at the National, when Fedora was presented. She played splendidly, doing the best work we have ever seen her do. Harry Lee was much liked by those who had not seen Mantell in the part. I had not, so I make no comparisons. Blanche Weaver was very pleasing. This week Louis Aldrich in My Partner; Harrison and Gourlay's Skipped by the Light of the Moon, 16th.

Carrie Swain did a light week's business at Ford's with a light play. W. A. Lackey's friends were sorry to see him in a play which showed him to so little advantage. He has disappointed me. I expected him to have taken a good position by this time. Kindergarden first three days and Boston Ideals remainder of this and all of next week.

Murphy and Mack's Comedy Four and Mattie Lee Price this week at the Comique.

Herzog's: Jennie Calef drew good houses last week. Queen's Evidence this week with Florence Noble and Harry Jackson. Mme. Lee's troupe of English Juveniles 16th.

Items: The Georgetown Orchestra gives a concert 13th at Congregational Church. Patience is in rehearsal for the benefit of the orchestra and will be given soon. Mrs. Nellie McCartee will appear as Patience.—The advance sales for the Ideals promise large houses.—Ellen Terry was the guest last week of Miss Olive Risley-Seward, and was entertained by several society people. Mr. Irving was entertained at breakfasts and suppers after the theatre by several prominent gentlemen.—Henry Ward Beecher lectured at Marini's Tuesday night. Wednesday night he occupied a box at Albaugh's to see Charles I.—Mrs. George E. Spencer, formerly May Nunez, is in the city, and is as darkly beautiful as ever.—Manager Albaugh has been presented with a handsome and valuable painting of the Trial Scene from Henry VIII. It is hung in the lobby of the Opera House.—Fedora was handsomely staged at the

National, several new scenes being used. Miss Davenport's elegant dresses and jewels were much admired.

FLORIDA.

PENSACOLA.

Pensacola Opera House (E. F. McConnell, manager): Mlle. Rhea appeared, 5th, to a large and appreciative audience. The American Countess was rather disappointing, although the star made the most of it. Frank Mayo, 13th.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Mme. Ristori appeared to very fair business, 3d. Might have been larger at less than $2 for a reserved seat. Too high for the times. She is only wonderful in that in her old age she retains so much of the fire of her youth. The play of Queen Elizabeth is full of historical interest, but Mme. Ristori is too feeble to do it full justice. Blind Tom, 4th, to very light house. Milton Nobles and his co. played Love and Law to a thoroughly pleased audience, 6th. Nobles is irresistible, and his wife, Dollie Nobles, sings like a Nightingale. She is charming. I cannot refrain from mentioning the ability of George W. Barnum in the part of Conti, the organ grinder. It was one of the finest bits of character acting ever seen on our stage.

Items: Aimee's appearance for the benefit of Manager Cohen has been put off till Monday, 16th, on account of good business in New Orleans.—Milt. Nobles informs me he has secured a release from his date of May 9 in East Brooklyn, and will return through the South, playing such places as he has missed in his tour into Florida, leaving for the North in time to fill his date at Brooklyn Theatre, March 30. This change is made in consequence of extraordinary good business in the South.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Mlle. Rhea in An American Countess Monday night and Tuesday matinee, and Arcadia Tuesday night, to to the largest houses of the season. Advanced prices. Never before was such an ovation tendered any star. Planter's Wife, 4th, with matinee. On account of the heavy attractions preceding and following, the patronage was small. The eminent tragedienne, Ristori, came 5th, playing Elizabeth to a large and enthusiastic audience. Advanced prices were again introduced and all seats were sold. Theatre-goers have never before enjoyed such a brilliant week as the one just passed, and it also demonstrates the fact that good attractions will draw in spite of short crops and the stringency in money matters.

Personal: J. R. Amory, of Rhea co., is no other than J. R. Anderson, a well-known Atlanta boy. Mr. Anderson has made rapid strides in his profession since he adopted it, and there is no one who wishes him more success than your humble correspondent. Mr. Anderson has relatives still living in this city.

ATHENS.

Drupree Opera House (Crawford and Garrett, managers): Mme. Ristori as Elizabeth, Queen of England, to good house. Our people, while they are as appreciative as the average, are not yet prepared to pay $2 for the privilege of seeing a great actress. My opinion is that the managers should have made the general admission $1, thereby filling the house

ILLINOIS.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Galley Slave Jan. 29 to a crowded house. J. W. Burton's Comedy co 2d, 3d and 4th to fair houses. Adamless Eden 16th. Neil Burgess 23d.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Crossen's Banker's Daughter co. played Jan. 29 to quite a good-sized audience. The Wilbur Opera co. did not appear 30th, but came afternoon and evening of 31st, and presented Little Duke and Girofle-Girofla. James O'Neill and Stetson's co. in Monte Cristo played to large houses 2d and 3d.

GALESBURG.

Opera House (F. B. Kirch, manager): Crossen's Banker's Daughter co. drew a fine house 2d, giving satisfaction. The play is presented in a superb manner, the co. carrying very handsome scenery. Arthur Rehan's 7-20-8 will appear 19th, and the Wilbur Opera co. March 4.

Galesburg Public Hall (J. K. Mitchell, manager): Blind Boone is advertised to give concerts here on Feb. 12, 13 and 14, with matinee.

DECATUR.

Smith's Opera House (F. W. Haines, manager): James O'Neill and his excellent co., presenting Monte Cristo, received the very hearty support of our theatre-goers, 4th. Ford's English Opera co., 5th, to good receipts. The Bohemian Girl was well presented. Zelda Seguin as the Gypsy Queen received great applause and two calls before the drop. Lights o' London, 11th and 12th; Lotta, 14th; J. S. Murphy, 18th.

STREATOR.

Plumb Opera House (C. P. Swan, manager): After a suspension of a month amusements opened up with two of the largest houses of the season last week—the Wilbur Opera co. in Olivette, 2d, and Flora Moore in Bunch of Keys, 5th. The former co. was below its usual average in singing ability; the latter has improved on its previous performance, and is fairly good of its kind. Lights o' London, 16th.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): Wilbur's Opera co. Jan. 30 in Little Duke. The co. gave a fair performance to a small audience. Lights of London, 31st, to one of the largest gatherings that has ever assembled within the walls of the house. The scenery was all that could be expected, and the audience appeared to be delighted. Galley Slave, 5th, to moderately fair business. The play was presented in a very satisfactory manner. Marjorie Bonner was a charming Cicely. G. W. Marsden in the title role and James D. Bevins as Mr. Fitts did some very clever work.

INDIANA.

INDIANAPOLIS.

English's Opera House (W. E. English, proprietor): Week of 2d opened with Kate Claxton in Sea of Ice. During the four performances the attendance was very good. Sea of Ice is not a recent production, nor is Claxton a debutante. Select audiences. What more need be said? Charles A. Stevenson, as Carlos and Marquis Del Monte, was the best of the support, but little Lottie Lodge shared the approbation and applause. Frankie Bishop, ex-Admiral in H. M. S. P., appeared in Muggs' Landing, filling out the week. There is nothing in the snap except the hoydenish pranks of Frankie. Even the low comedy of McDowell seemed to fall flat. Miss Frankie became at once a favorite with the deities in the gallery. The Parlor Match was booked for 9th, 10th, 11th, but appeared at another house here prior. Their date was cancelled and house remained closed. Dan Sully's Corner Grocery, 12th, 13th, 14th; Collars and Cuffs, 16th, 17th, 18th; Lizzie May Ulmer, 20th, 21st.

Dickson's Grand Opera House (George A. Dickson, manager): The Ford Opera co. played a very successful engagement, 2d, 3d, 4th, producing Bohemian Girl, Orange Girl, Fra Diavolo and Girola. As mentioned in my wire account of opening, the first performance dragged. Christy had laid over at Louisville and did not make connection. By a great doubling of parts the opera had progressed well toward close of second act before he bobbed up serenely. Then all went well, and the *bon ton* audience redoubled applause. Harrison and Gourlay drew fair houses rest of week. Harrison was much indisposed, and did not give his lines the zest his friends expected. However, Skipped was enjoyed. The support, with the exception of the Garnishee McIntyre of Ed. Morris, was "yellow." Morris is a good One of the Finest. White Slave, 12th, 13th, 14th.

Museum (J. E. Sackett, general director): A good bill week of 2d. The Automatic Passion Clock and Miss Myrtle Kingland, Rice Midgets, Burmese Band, Agra Sisters, Miss Porderous Hill, the infant child, etc., etc., filled the curiosity hall, while upstairs the patrons were pleased with Blake and Bertram, Orne Dixon, Lemly Spence and Sartelle and other variegraded artists in vari-colored turns. Week of 9th, Frankie Jones and Ella Lewis, Rinehart Children, Devere and Oakes, Carroll, and a whole milky way of lesser stars.

Elks Benefit at the Grand on the 6th. The much-talked-of benefit to Lodge 13, B. P. O. E., was given to only a fair audience. All the boxes were disposed of, and a great many tickets were sold that were not presented. The net benefit will be about $200. Louis Harrison was indisposed, and did not appear; otherwise the programme was faithfully carried out, a burlesque on Henry Irving was given by local talent; John Gourlay sang two comic songs, but declined to answer hearty encores. The Muggs' Landing people gave the third act of their play. Leopold and Wentworth, James F. Haly, Magee and Allen, the Onofri Brothers, and Nelton, the juggler, each did clever turns, and were heartily encored. During the intermissions the various orchestras gave favorite overtures, but the biscuit was presented to the Zoo Orchestra. The opening overture by forty musicians, embracing all the orchestras of the city, was an excellent feature of the entertainment.

Zoo (O. T. Gilmore, manager): As usual, good business at the Gold Mine. After the olio, Harry Amlar in the Counterfeit appears. Gilmore now announces sundry sensational dramas for the next few weeks, in addition to the usual specialists.

Elbow Shots: Will Wheeler, drumming groceries for Dan Sully's store, shot his keister over Indianapolis counters this week. He circulated about a ton of talk advertising the Grocery.—Stella DeVere, who was billed for the Zoo this week, was ill in St. Louis and did not arrive.—Sully gives a Valentine Matinee, 14th.—The family of C. T. Gilmore have gone to Canada. C. T. is now doing bach.—Word has been received here that Lulu Nichols has left the Wilbur Opera co.—Walter Rogers, cornetist at English's, has accepted the position of solo-cornetist in the Seventh Regiment Band, and will soon depart for New York.—Sundry changes have been made in the local press. Romeo Johnson, who has been doing dramatic on the *Journal*, goes to the *News*. Tyndall, who has been doing dramatic on the *News*, takes the *Times*. Albert Ovens, of the *Times*, is out. Nixey Percy Weadon, author of Holiday in the Harem, and Camp Meeting Episode, formerly of the Grand, will do the dramatic for the *Journal*.—Bessie Bell, she who assisted in the recent disintegration of the Two Bad Men, is now on at the Loo.—Twain and Cable talked a return talk, 7th.—By an error in the call posted at the Grand, three members of the Ford Opera co. were left here.—David Wallace does not sing in the chorus of his co.—Perry Ingalls has replaced Jim Nunne as cornet in the Grand Orchestra.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The Beggar Student played to $500 house, Jan. 31, and the co. scored a big hit. A. F. W. MacCollin, C. M. Pyke and Miss Franc D. Hall were recalled several times during the performance. Philip Branson refills the place made vacant by the death of Russell Glover very acceptably. Harrison and Gourlay had a good house, 4th. Edward Morris kept the audience roaring whenever he appeared on the stage. He undoubtedly has the funniest facial expression of any person now playing the part of a policeman.

Academy of Music (C. B. Woodworth, manager): Mark Twain and George W. Gable had a fair house, 5th, and The White Slave had a very thin house, 4th, notwithstanding our prices. This place now presents a very handsome appearance, having been entirely remodelled.

Items: Harry Friend, of Clayburgh's Creole co., is in the city visiting his parents. His friends are very much pleased at the favorable criticism he received in The Mirror while on the Western tour after his contract with the Creole co. expires he will do comedy parts, and I have do doubt he will make his mark as a comedian. He leaves for New York to-night to join his co., which will be reorganized for a tour through New England. Jake Sinbad, treasurer of the Academy, and John Lillie of the Temple are at Indianapolis being initiated into the mysteries of the Elks. George Fisher, stage manager of the Temple, has resigned, and will be connected with Robinson's Circus this season. C. M. Pyne says he will star in some opera next season if a scheme he is now figuring on pans out. Carrie Godfrey will make an attempt at the same under the management of her husband, Mr. Thompson.

MICHIGAN CITY.

Opera House (Louis Weiller, manager): A crowded house greeted J. S. Murphy in Kerry Gow, 4th. Audience were very enthusiastic. W. T. Sheehan is playing Major Gruff and A. E. Gaylord Mr. O'Drive.

VALPARAISO.

Grand Opera House (E. Quartermass, manager): The Abbie Carrington Concert co., 3d, and delighted a fair audience. The scene from Martha was the cream of the programme. Miss Carrington was in good voice. The co. in support was fair.

Academy of Music (James M. McGille, manager): The popular Irish comedians, J. S. Murphy, presented The Kerry Gow, 5th. Mr. Murphy's brogue is as rich and unctuous as ever. His fun is just as infectous and his songs and dances as neat as ever.

Item: Thanks to P. B. Rhoads, the advance, for favors to The Mirror.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The Twain-Cable readings attracted a good house, 6th. Well entertained.

Pythian Hall (C. H. Crain, manager): For the week ending 7th. Signor Giovana and his novelty troupe have held forth and given a good ten-cent performance. Houses were small, owing to counter-attractions. Blake and Bertram's Specialty comb., week of 9th.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Sherwood's piano recital attracted a good-sized house, 3d. Brilliant performance.

Foster's Opera House (William Foster, manager): Fay Templeton and co., 3d, in La Mascotte; 4th, Girofle-Girofla, and 5th, La Belle Coquette. Good business. Miss Templeton's co. is the lightest she has ever appeared with in our city. Janauschek in My Life, 6th, 7th, to large business. The star's performance was most finished, and won the enthusiastic approval of the audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): Florence Marryat in her monologue entertainment, billed for 31st ult., did not arrive in time to appear. Romany Rye, 4th, 5th, to good business; cannot say much for the co., as the people are very mild, with one or two exceptions. Minus the fine scenery used in their former engagement. Alice Oates Opera Burlesque co. in Robin Hood gave a very pleasing entertainment, 6th, to only fair business. Storm-Beaten is finely papered for 13th, 14th. Charles Powers is doing the town for Campbell's Siberia, 16th, 17th, under auspices of the Henderson Drum corps. Hoop of Gold, 20th, 21st. Wilbur Opera co., 23d, 24th. March 6, Ford's.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Laura Dainty came Jan. 31 to a crowded matinee and a fair night house. Star, company and play (A Mountain Pink) gave satisfaction. Janauschek, 4th, in My Life to a good audience. The Mme. was very ill while here, but performed her work conscientously. She was well supported. Flora Moore's Bunch of Keys, 14th; Baoye's dramatic co., with Jay Simms and Minnie Castle as stellar attractions, week of 16th, at low prices.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Janauschek presented My Life, 5th, to good business, and of course gave great satisfaction. A Bunch of Keys, 13th; Monti Cristo, 17th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Janauschek, in My Life, 2d, to only a fair house. Banker's Daughter played to a light house, 4th. Alice Oates appeared 7th in Robin Hood, Lights o' London, 13th.

Change: A. L. Skeels severed his connection with the Burtis Opera House, 1st. He has proven a most efficient successful manager during five years. Business has been larger under his management than ever before. Mr. Skeels resigns on account of poor health. He will go South. Mr. Burtis, the proprietor, will act as manager hereafter. He is well-known to the profession.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Fay Templeton and co., Jan. 30 and 31, with matinee, to big business. The charming little Fay is a great favorite here. The Mascotte was given on the last evening, and Miss Fay can lay claim to being the greatest of all Mascottes. The spectacular drama, Storm Beaten, made its first appearance in this city, 4th. Large house, the drama was finely set and well played; and scored a distinct success. Gaiety Burlesque co., 12th; Ford's Opera co., 19th; Monte Cristo co., 20th and 21st; English Burlesque co., 24th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Romany Rye, Jan. 30 and 31, to small audience. The scenery was the best ever seen in this house. Janauschek came 3d, in My Life, to the largest and most fashionable audience of the season. Her support was all that could be desired and everybody was pleased.

Items: Mr. Dickson of the Romany Rye co. bought a large St. Bernard dog while here.—A great many of our citizens visited Mme. Janauschek's private card, which was shown them by Manager Sargent.—Will Xanten, of this city, is with the Fay Templeton co. All his friends will turn out to see him.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Morton and Bell's co. played The Strategists to a fairly good house, 2d. The Terrence O'Flam of E. C. Howard was by far the best bit of acting in the performance. Bell was quite clever in his make-up as the two fathers. Harry Trayn was excessively stupid as a dude, and sang wretchedly. Baird's Minstrels cracked some very stale jokes 3d. Lizzie May Ulmer reappeared 4th, in Dad's Girl, after only a short absence. As usual, she was very charming. The beach scenery was left out. It was a little incongruous for a man to talk of the lovely moonlight effect in the ocean, etc., when the background was a vast mountain clothed in dense pine. Harry Robinson as Biles and Kate Burlingame as the "still expectant Angie" kept the audience convulsed. George C. Boniface gave a delightful delineation of old Dave Hoskins.

PARSONS.

Edward's Opera House (McKim and Baird, managers): Louise Sylvester came 2d and 3d in Little Ferrett and Fanchon the Cricket respectively. The co. is a good one, and played to paying business. Ford's Opera co. March 6; Baird's Minstrels, 13th.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): Baird's Minstrels 4th, to moderate business. The audience was somewhat disappointed in the performance, as it was merely a repetition of minstrelsy of ten years ago. The only redeeming feature of the entertainment were the Leech Brothers in songs, dances and banjo duets, and the clog tournament by Messrs. Mack, Kennedy and Leech Brothers. Perhaps I should note the fact that Billy McAllister, the well known comedian, Harry Pierson, P. C. Shortis, Welby and Pearl and Cline and Levick, who were advertised as the principal members of the co. are not with the party.

Pointers: Mr. Monte H. Craig, *Chef d'Auditorium* of the Gillis Opera House, Kansas City, made a flying visit here 2d on professional business. He reports big business at the Gillis, and says it has the cream of all great attractions.—Charles A. Reynolds has accepted the position of treasurer of the Grand. Manager Church could not have made a better selection, as Charley is one of those whole-souled, good-natured, jolly, agreeable, popular fellows the profession like to meet with, having grown grey in the service way down East.—The new drop-curtain is a beauty. The rich colors blend harmoniously, and the handsome Italian scene is beyond description. The curtain was designed by Mr. Church, who is an artist of note in that line.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Galley Slave by the Clara Morris co., and without Clara Morris, to fair business only, 2d. This is the second time her troupe has played here without her, and both times the business has been unsatisfactory. Our Boys "repeat" by the Topeka Press Club, under the eagle eye of J. Fred. Scott, 3d. Mr. Scott is at present manager of Library Hall. The affair was a big success, the zither playing of Professor Ludwig being an especially noteworthy feature. We are promised the Mapleson Opera co. by Mr. Crawford 18th. He will play it at the Grand. Well, Well!

Item: M. B. Leavitt and John McFadden of the Uncle Tom co., playing here last week, promise to air their little misunderstanding in our local courts soon.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Louise Sylvester returned Jan. 30 in Fanchon; Little Treasure and Nan the Good for Nothing, 31st, with Little Ferrett for matinee. Average Business. Lizzie May Ulmer in Dad's Girl returned on short notice 3d, to fair business. As usual, they gave excellent satisfaction. Rentfrow's Pathfinders, 13th; Roland Reed, 18th; Mountain Pink (Laura E. Dainty), 24th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Silver King was presented week of 2d to rather indifferent business. The performances were even and entirely satisfactory, although the character of Wilfred Denver has been heretofore more acceptably assumed than it was by Fred. De Belleville. Helen Blythe's impersonation of Nellie Denver was a careful, conscientious piece of work. Joseph Brien, as the Spider, was fully equal to the requirements of the part and gave entire satisfaction. Kate Claxton, 12th, 13th, 14th. Next week, Called Back.

Masonic Temple (W. H. Meffert, manager): The Leopolds gave their remarkable gymnastic and musical absurdity, Frivolity, 2d, 3d, 4th, to fair houses. The piece affords the five brothers a vehicle for their specialties. The Leopolds are great mirth-provokers, and deserved the applause they received. John S. Murphy's Kerry Gow, 12th, 13th, 14th. Thompson's Beggar Student, 16th.

The New Grand Theatre (J. P. Whallen, proprietor): Irish Aristocracy was presented week of 2d, and attracted very fair audiences. Billy Barry is undoubtedly the richest, raciest and most hilariously funny Irish comedian on the road, and has the rare quality of improving with acquaintance. The absence of Fay was noticeable, although his character, Michael Muldoon, was most acceptably taken by W. F. Carroll. This week, C. B. Bishop; Only a Farmer's Daughter, 16th.

Harris' Museum (James Revell, manager): The attendance last week, while large and profitable, was hardly up to that of a few weeks back. Pauline Markham's Comedy co. in Two Orphans and Our Boys, was the attraction and created a flattering impression. John W. Harrington in Solon Shingle is announced for this week.

Gossip: The honesty of the management in announcing the absence of Mr. Fay from the Aristocracy cast is commendable, to say the least, and should be an example for others less conscientious.—Mr. Fay is reported as improving in health. He expects to rejoin his co. at Chicago.—The seats at the New Grand have been rearranged, and the big hat and orchestra leader will no longer fret the soul of the long-suffering public.

OWENSBORO.

Ford's Dramatic co. played Joshua Whitcomb to a large audience 6th, C. T. Ford assuming the title role. Entertained a fair audience 7th with The Diamond King. Mr. Ford was a former resident of this place, and his many friends all wish him success.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Dion Boucicault, with his Shaughraun, packed the house 2d with the most fashionable audience of the season, and the author-actor was given a reception that was certainly most flattering. Boucicault junior, as Harvey Duff, and the fair Nina as Moya were most successful. Lizzie Jeremy as Claire was also accorded much praise. Hers was a charming performance. Thomas W. Keene as Richard III. and as Bertuccio in The Fool's Revenge drew good houses 4th, 5th. Although his support was in many respects fine, the stagey work of a few marred the good of the majority. Keene's Richard is a fine performance, and his Bertuccio clever. The ladies of the co., excepting Miss Mader, were particularly good, the costuming of all the characters was superb.

City Hall (Ira C. Stockbridge, manager): That accomplished artist, Bernard Listeman, and his concert orchestra, assisted by Miss Edwards, of Boston, as soloist, gave a delightful concert in his popular course 4th to an overflowing house.

People's Theatre (William Wylie, manager): A good variety show always draws well, and the manager of this standard resort is certainly endeavoring to give his patrons the best the house can afford. Business under the low prices is improving.

Tips. F. A. Conyers and W. L. Pelkins, advance agents for the Ada Gray and Nobody's Claim cos., respectively, were hard at work here 6th and 7th. The Shakespearean class in one of our fashionable schools, attended by a well-known teacher of the famous bard, was one of the sights at Richard III. Ada Gray, in East Lynne, is here 9th, and goes to Bath, Bangor and Lewiston the next three nights.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Louis Aldrich, in My Partner, 7th, to poor house. This is a good co., and should have had a full house. Henry Chanfrau, in Kit, 9th, to fair house. Young Henry is very good, and in time will make a prominent actor. Mattie Vickers, 25th.

MASSACHUSETTS.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): The Floy Crowell Dramatic co. has occupied the boards all the week to tremendous business, playing ten, twenty and thirty cents. The management of this co. has a strong card in Miss Crowell. She is one of the brightest little artistes that has appeared in this city for many years. The pieces produced were Liz, Hidden Hand, Gypsy's Vow and East Lynne, the latter presented on Saturday evening to the largest audience ever within the walls of the Hall. Charles E. Cook (formerly I. W. Baird's advance agent) is manager. Atkinson's Jollities in the Electric Spark are to play 12th, 13th, 14th. Margaret Mather, 27th.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Hyde and Behman's Minstrels gave an excellent entertainment 2d to good business, and more than satisfied the audience. The afterpiece, Way Down South, is the best thing a minstrel co. ever sprung upon the public. The Boston Symphony orchestra gave their second and last concert 6th to a good-sized audience. Thomas W. Keene as Richard III., 14th.

Cribber: The correspondent in this city of a certain New York dramatic paper has taken to appropriating, word for word, the items which have appeared in The Mirror the previous week. If he must have my items, I want credit for them, or else must ask him to change the construction of the sentences.—James McIntyre, of Hyde and Behman, has his wife with him, the lady appearing in the afterpiece under the name of Maude Clifton. E. M. Kayne, the interlocutor of the co., does the Southern planter in the piece, and shows considerable talent, which might be put to good use in some melodrama.—My old friend, Quincy Kilby, manager of the Boston Theatre Zanita co., is to be married at Chicago to-day. I wish him and his bride happiness and prosperity, and, "be it for better or be it for worse, be ruled by him (or her) that beareth the purse."

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Ada Gray, in East Lynne, to a fair house 3d. Dion Boucicault in Colleen Bawn to largest house of the season, 7th.

Item: George W. Parmenter, of this city, has accepted the position of advance agent of the Miniature Patti co.

FITCHBURG.

Opera House (F. A. Currier, manager): Dion Boucicault received a hearty welcome 5th, it being his first visit to this city. Nearly every seat was sold and most of the standing-room taken; a $550 house.

TAUNTON.

Music Hall (A. B. White, proprietor): The dramatic event of the season was the appearance of Margaret Mather in The Honeymoon, 5th, to the largest house of the season. It was the finest comedy that has been presented here in many seasons. Miss Mather was all that could be desired as Juliana, and was most ably supported by Milnes Levick as Duke Aranza. Especial mention may be made of the fine acting of Frederick Paulding, as Captain Rolando, and of William Davidge as the Mock Duke. The latter kept the audience in a continuous roar. Ada Gray, with a very good co., in East Lynne, 6th. Small house. Miniature Patti co. gave a fine concert to a small audience, 7th.

LOWELL.

People's Theatre (Herbert E. Webster, manager): Claire Scott has turned people away nightly. She remains over three nights of this week, and will produce the Lady of Lyons to-night (9th) when W. H. Southard of this city (who travelled with Miss Scott about ten years ago) will play Claude. The entire house has been sold. A variety entertainment will finish the week.

Huntington Hall (George E. French, manager): Zozo packed the house 6th and 7th. The scenery was the best ever seen in a spectacular piece here.

Items: J. J. Dowling and Sadie Hasson will be at Music Hall 11th for three nights at cheap prices. The Hanlons are also due there, 20th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Hyde and Behman's Minstrels were the only attraction week of 2d to 7th, playing to a good house, 4th. Very good. A well-varied programme. Their afterpiece, Way Down South, was one of the best I ever saw, some parts of it being quite realistic. The Clipper Quartette and Fred. Matthews also deserve a good word as they maintain their present standard.

Item: Mr. and Mrs. Harry F. Dixie presented their sketches, Tantrums and Sweethearts, at an Odd Fellows' entertainment, 6th, and it being their first appearance in this city, they presented quite a novel entertainment and were much liked.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Margaret Mather, with an excellent co. presented The Honeymoon to a $900 house, 2d. Miss Mather was pronounced even more charming in comedy than in tragedy. She has a strong hold upon the affections of our people, as was manifested by the applause and recalls. Mr. Levick, also is a great favorite here, and Mr. Paulding were well received. The Devil's Auction was produced, 4th, in a manner that pleased a $400 house. The combat between Toby (J. S. Maffitt) and Chaos (Albert Martinetti) was the best thing of the kind ever seen here, and was greeted with prolonged applause and laughter.

Items: Notwithstanding the immense business at the rink, that of the Opera House is vastly improved, as a glance at the receipts published in The Mirror for the past few weeks will show.—Elmer J. Cornell of this city, husband of Topsy Venn, tells me there is no truth in the report that his wife is to leave the stage. He says the story was started out of spite by parties in New York, and taken up and spread by the press. She accompanies the Adamless Eden to 'Frisco.

CHELSEA.

Academy of Music (James B. Field, manager): Devil's Auction, 2d, to fair business. Co. stronger and scenery better than last season. T. W. Keene, in Richard III., drew a fair sized house, 7th, and gave a fine performance, which should have brought out the standing-room-only sign. Bunch of Keys, 14th; Margaret Mather, in The Honeymoon, 22d; Hanlons in Voyage en Suisse, 28th.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Bennett and Moulton's Comic Opera co. [a home co.] has just closed the most successful week's engagement ever played in Salem, the house being packed to the doors at every performance. They have talent enough to make a first-class co. when they are older. Bunch of Keys, 13th; Margaret Mather, 18th.

HOLYOKE.

Opera House (Chase Brothers, managers): All last week was advertised, billed and blazoned for the Bijou English Opera co.; but they attempted too much. The Mascotte, 2d, was a failure. Iolanthe, 3d, was swamped with little better success, and the climax was capped, 4th, with a repetition of Mascotte to sixty-three people. The managers wisely concluded to silently fold their music, voices, miserable costumes, etc., and catch a train for Boston. Edwin Booth, 18th.

LYNN.

Music Hall (James F. Rock, manager): Zozo, 2d and 3d, to large and delighted audience. The Boston Ideal U. T. C. co. filled in the remainder of the week and played to good business. Colonel Milliken's Acme Burlesque co. opened at Odd Fellows' Hall, 2d, to a good house. Business dropped during the remainder of the week, until Saturday night, when a good sized audience was present at the last performance of Il Trovatore.

Items: I wish to correct two errors in the telegram from A. S. Rice in regard to the business of the Zozo co. The prices ranged from ten to fifty cents, and not thirty to fifty, and, although the house was crowded to its utmost capacity the second night, hundreds of people were not turned away.—James R. Adams, with the full consent of his brother, George H., has organized an Humpty Dumpty comb. to be known as the George H. Adams Humpty Dumpty and Specialty co. with James R. Adams as clown. He will open at Springfield, Ill. in about two weeks.—The Boston Ideal U T C co. played to the largest matinee audience, 6th, that ever favored a professional co. at this place.—Colonel Milliken is a very pleasant gentleman to meet.—George D. Melville of the Acme co. is a very clever artist.—The new burlesque is an improvement on the Gold Fiend.—George H. Adams as Washington Knowall in Zozo is irresistibly funny.—Jennibelle Neal, reader, will appear at Exchange Hall, 12th.—The attractions at Music Hall for the coming week are J. J. Dowling, 10th; Ada Gray, 13th.—The Lucier Family will appear at Odd Fellows' Hall to-night.—Webber Quartette, 23d.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Mr. Thompson has gained the good will of Detroiters in bringing such an excellent co. as he introduced in the Beggar Student last week. To say that the masses caught on, would but slightly express the favor with which this co. was received. At every performance the placard "standing-room only" was placed on the outer wall, and at one performance hundreds were turned away. As evidence of the immense popularity of the company here Mr. Thompson is obliged to cancel other engagements for the week of the 23d to gratify the demands of Detroiters; Twain-Cable, 12th; Sieba week of 16th.

Detroit Opera House (Charles A. Shaw, manager): The Wages of Sin is underlined for the 16th, 17th and 18th; George S. Knight, 19th, 20th and 21st, and In the Ranks week of 23d.

White's Grand Theatre (Charles O. White, manager): The sensational Crimes of London drew crowded houses all the week. Power of Money will be produced the week of 9th.

Detroit Museum: The Specialty co., with Whitfield and Joe and Annie Burgess did a good business notwithstanding the attractions elsewhere. On the 9th the Arne Walker Dramatic co. will begin a return engagement and will present East Lynne. The Hollywoods, 23d, week.

Squibs: Mr. Thompson has a peculiar method of advertising his next season's prima donna. Each-door check is illuminated by the name of Carrie Godfrey, and, of course, the natural inquiry is, "who is she?" and explanation coming afterward gives his future attraction a good ad. Edward Marble was in town this week on his way to New York. Joseph Murphy played to $585 at Hamilton, Ont., one night last week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The past week has been bare of events of any importance, except the receipt by your correspondent of a handsome, full-sized photograph of Lawrence Barrett—the gift of the star's manager, Joseph Count de Levy. The picture is by Sarony, and is an excellent portrait of the the tragedian. Joe will accept my thanks, and feel assured that it will occupy an enviable position in my theatrical art-gallery. Bookings are: Joseph Murphy, 13th; Two Johns, 17th; Wages of Sin, 19th and 20th; Mr. and Mrs. George S. Knight, 26th.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Bartley Campbell's White Slave, to crowded house. Well-pleased audience. General verdict, Come again.

Item: W. R. Solomon has taken the management of the Kalamazoo Opera House. Mr. Solomon is an old showman.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): The White Slave, to a $225 house, 2d. May Newman, as Lisa, was good. Joseph Murphy, 16th; Theodore Thomas comes in April.

Item: Bristol and Lewis start out from this place shortly with eleven trained horses, ponies and mules.

CHARLOTTTE.

Kellogg Opera House (C. F. and W. H. Marple, managers): Delighted audiences greeted the return of the Barton Comedy co., in their new version of Ripples, 2d and 3d. The co. has been much strengthened, by the addition of a new artist—Julius Barton, and the play as now put on, gives the co. plenty of scope to be funny, and in this respect may be called a success. Berger's Galley Slave co., 19th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Joseffy entertained a small but appreciative audience, 5th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Siberia was the attraction last week. Good business, increasing at each performance. The co. is a strong one, well balanced, and Adele Belgarde, a very prepossessing actress, finely sustained the role of Sara. Emma Vaders, attractive and pleasing, fairly won the audience by her effective rendition of the role of Marie. Atkins Lawrence, M. C. Daly, Charles B. Waite, Frank M. Norcross and Clarence Montaine admirably impersonated the leading roles and met with great favor. The cornet solos introduced and finely executed by Alice Coleman and Charles Petit were quite a feature. Brooks and Dickson's co., In the Ranks, 9th, week.

Olympic Theatre (Edwin P. Hilton, manager): Week of 2d, presented a neat bill in the variety and specialty line to light business. New faces: Lottie West, Ollie Sutter, Sybil Spencer and Crossman, the roller skater. Coming: The Muldoon Quartette.

Item: Clarence Montaine, of the Siberia co., is quite an artist in the line of [illegible] new scene very neat work [illegible]

MISSOURI.

JOPLIN.

Joplin Opera House [illegible] Rentfrow's Jolly Pathfinders [illegible] and fashionable audience, 4th. [illegible] entertainment to a well pleased audience [illegible] Roland Reed in Cheek, [illegible]

MEXICO.

Kabrich Opera House [illegible] Laura E. Dainty in Mountain Pink [illegible] tertainment to the largest house of the [illegible]

ST. JOSEPH.

Tootle's Opera House [illegible] Jan. 30 and 31, Storm-Beaten to large [illegible] very fine and co. very good. [illegible] Usual minstrel performance [illegible] tainment. Morton and Bell's [illegible] business. Youth 13th and 14th. [illegible]

NEW JERSEY.

JERSEY CITY.

Academy of Music [illegible] Shadows of a Great City drew only medium [illegible] week. The co. is a fair one and the scenery [illegible] but it did not seem to catch on. [illegible] Callender's Minstrels opened to a fair house, [illegible] ing the heavy rain. The co., although [illegible] of the features of last season, is a very good one. Jacques Kruger, 12th, 13th, 14th.

Washburn's Museum: [illegible]

Item: Mr. Callender [illegible]

NEWARK.

Park Theatre (Leonard Grover, manager): [illegible]

Waldmann's Opera House [illegible]

TRENTON.

Taylor Opera House (John Taylor, manager): The Hanlons in Le Voyage en Suisse [illegible]

PATERSON.

Paterson Opera House [illegible]

NEW YORK.

ALBANY.

Leland Opera House [illegible]

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): M. B. Curtis [illegible] Spot Cash, 2d, 3d and 4th, to large business. [illegible] The Silver King [illegible] followed 5th, to good business. Den Thompson [illegible] one night of Uncle Josh, 7th, to a splendid audience. Dan's Tribulations, 13th and 14th.

Grand Opera House (P. H. Lehnen, manager): The Standard Opera co., with prices at ten, twenty and thirty cents, appeared the entire week to audiences ranging from bad to fair. All the popular operas were produced in passibly good style. Burr Oaks is the only announcement for the week, appearing 13th and 14th.

Item: The Casino will again be run under the management of John A. Toole next season.

BUFFALO.

Academy of Music (Meech Brothers, managers): Baker and Farron's audiences, week of 2d, were at no time very large; still, they did a comfortable and remunerative business every evening. The Emigrants remained the attraction during their engagement. M. B. Curtis, in Spot Cash, the present week. Albina De Mer giving Camille at the Wednesday matinee. [illegible] of Paris, 16th.

Court Street Theatre (J. M. Hill, manager): Murray and Murphy opened their tour under Hill's management at this theatre 2d, a full house being present. The audiences continued large throughout the week, though some paper was used in the latter part. Our Irish Visitors was presented with a strong cast, furnishing plenty of amusement for lovers of boisterous farce. Murray and Murphy, as Gilhooley and McGinnis, are excellent in their line. Polly McDonald caught everyone with her dancing. Miss Loraine's voice also proved an attractive feature. Tally Ho, with R. L. Downing in the title role, is to be seen this week.

The Adelphi (Joseph Lang, manager): Rice, Barton and Mills' Minstrels did a fair business last week, and were followed by Baylies and Kennedy's Bright Lights, who opened 9th.

Items: Amelia Watts, who was injured by a fall, was unable to appear with Baker and Farron during their engagement. She was expected to resume her part to-day—Monday—at Pittsburg.—As if sixteen roller rinks, which the city boasts, were not enough to distract theatrical minds, and one more is to be built.—Hazel Kirke, under the name of Hazel Dell, [illegible] tion at the Dime Museum last week. [illegible] Effie Ellsler would have felt [illegible]

TROY.

Griswold Opera House (Jacobs and [illegible] The Romany Rye, 2d, 3d and 4th, [illegible] tendance. The play was [illegible] scenery and a good cast. [illegible] Bateman did very good work. [illegible] 5th, 6th and 7th, drew the [illegible] Harold Forsberg, Felix Morris and [illegible] distinct hits. Minco's Humpty [illegible]

[CONTINUED ON [illegible]

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MIRROR LETTER-LIST.

Arnaud, Joe	Larkin, James
Aplohn, Charles P.	Lytle, K. W.
Armstrong, Kirk	Lingwood, Sophie
Abrams, Ed.	Lacy, Harry
Aldine, Nellie	Mackin, Thos.
Allison, C. W.	Murphy, Jos.
Baird's Minstrels, mgr.	Modjeska, Mme.
Bradley, Miss L.	McAuley, Barney
Barry, T. W.	Morton & Bell
Bober, Geo. H.	McFarland, Ed.
Bouciault, Dion	Marks, Ted D.
Burrell, Geo. B. (2)	Mayer, Justin
Brooks, Walter	Mitchell, H. C.
Benison, Mrs. M.	McDonnell, Allen
Beaudet, Miss H.	Mansfield, H. S.
Brim, J. F.	Meredith, Harry
Bowron, Wm.	Morant, Fanny
Blackburn, Mary C.	Madixza, Donna
Barringer, Chas.	Morris, James A. (3)
Bowyer, Mrs. D. P.	Maddox, George G.
Bailey, Mollie (2)	Maguire, Mr.
Brooks, W. I.	Moreau, Eugene
Bishop, C. J.	Marryat, Florence (2)
Brocolini, Signor	Maguire, Thos.
Blanchet, A. D.	Mitchell, Miss J. M. (2)
Bowman, Fred	Morton, Charles H.
Bonfort, Philip	Miller, Ch. A.
Bancroft, Miss E.	Martin, C. R.
Brown, F. A.	Morris, George O.
Baaren, Robert	Maeder, Fred.
Barry, Helen (2)	Marston, E. F.
Blakey, T. W. H.	Morris, Wm.
Bonner, Elliott (2)	Milan Opera Co. (Mgr.)
Burnside, Miss Jean	Morris, R. G.
Bruns, Louis	Morrissey, Jas. W. (2)
Bonner, Charles	Netter, E. T.
Barber, John	Nelson, Virginia
Buckley, Mrs. E. J.	Odem, Walter
Bayley, Fred (2)	Owenstein, Mr.
Cahn, Julius	Operti, Fred.
Chase, A. B.	Polk, Jos.
Carner, J. W.	Pike, S.
Charlace, Henrietta	Plunkett, Annie
Crabtree, Charles	Pixley, Annie (2)
Clark, H. M. (2)	Percy, Arthur
Cowell, Miss Sydney	Prather, Miss Dempsey
Chatterton, G. W.	Potter, F. W.
Campobello, Sig.	Piggott, Joe
Castle Burlesque co.	Pendy, John
Cragg Co. Man'g.	Parsloe, Charles T. (2)
Callender, Chas. (2)	Pixley company, Manager.
Charonson, Alice	Peters, John
Courtney, William	Poor, Charles B.
Chrenstein, C. J.	Phillips, Gus
Clayton, Gilbert	Payson, F.
Cleves, Lillian	Piton, Augustus
Clarke, Marlande	Pulsifer, Chauncey
Castagneri, Sig.	Pixley, Lucy
Craig, C. G.	Pelham, Fred
Carney, S. P.	Russell, William
Courtney, H.	Ritter, Prof.
Drew, M. T.	Reichman, J. L.
Dunbar, E.	Rose, A. M.
De Vernon, Frank	Rodgers, Chas.
DeGarmo, Mrs.	Robertson, Wm. H.
DeBang, J. G. (2)	Richmond, Horace
Donnell, Nellie	Robertson, Charlie
Dunerini, Virginia	Ruby, Marion E.
Dade, Charles	Rose, Fred.
Darrell, E. J.	Rolfe, Chas.
Dawson, Horace	Rankin, Geo.
De Erie, Charles	St. Quinten, Lizzie
Dorlan, Eugene	Selvena, Alex.
Dudley, Miss Perle	Sarreno, T. K.
Desmon, Louise	Smith, Mrs. John (2)
Daly, Lillie	Stahl, Richard
Evans, J. D.	Stoddard, Harry (2)
Earl, Mabel	Strong, Geo. L.
Edgington, Lillian	Stedman, Ed
Eagle, O. W.	Spencer, A. J.
Fredricks, Wm.	Studley, J. B.
Frew, Chas. (2)	Stude, G.
Ford, F. W.	Simpson, Alfred L.
Fulford, Rob't	Stone, E.
Fish, J. S.	Spitz co. (Mgr.)
Fisher, J. D.	Sylvester, Louise
Fenton, Essie	Sutton, Miss Nellie (2)
Freer, Margaret	Steele, Geo. (2)
Foote, Richard	Steele, Harry
Foote, Lillian Cleves	Shepard, Inez
Green, J. O.	Smith, Wm. H.
Gilson, R. L.	Sargent, H. J.
Grindell, D. E.	Scott, Claire
Gunter, A. C.	Seabrooke, T. Q.
Grandie, E. E.	Smith, C. H.
Germaine, Revel	Smith, J. P.
Gans, Geo.	Standish, Walter
Grady, C. J.	Suits Annie
Granger, Maude	Stafford, Wm.
Grau, Robert	Scammon, A. Q.
Haskell, Harry H.	Travers, Ed
Herrman, Prof.	Tayleure, Roland
Harlan, Wilbur	Titus, F. J.
Harper, M.	Tearle, Edmund
Hollbrook, A.	Thompson, W. A.
Holmes, Raymond	Turner, H. H.
Harriman, Chas.	Thorne, Nellie
Hake, Herbert	Thornton, Miss H.
Howard, Charles	Theo, Mme.
Handyside, C.	Townsend, Camille
Holbrook, Eugene A.	Taylor, Ed
Hunt, Lizzie	Thea, Wm. J.
Howard, Frank (pkge)	Tannehill, Jr., Frank (2)
Holcombe, Rachel	Templeton, John
Halford, H. H.	Thomas, Agnes & papers
Hall, C. J.	Thompson, Charlotte
Haynes, Mr.	Tibbetts, C. L.
Haynes, Harry	Union, F. L.
Harris, Wm. (3)	Ulman, Louis
Harold, Donald (4)	Vane, Sadie
Hight, Fred.	Valentine, Madge
Irwin, Selden	Vicatti, Mrs. S.
Jones, E. B. (3)	Westford, Owen
Johnson, Robert	Watkins, Chas. A.
June, George	Woodson, Frank
Jackson, Isabel (2)	Wilkes, T. J.
Jordan, George W.	Warren, Albert
Jennings, J. O.	Whalen, Michel
James, Howard	Woodhull, H. S.
Jones, Dick	Ward, Robert
Kriessig, Hans (2)	Waldro, Minnie
Keeney & Doane	Warkensteen, A. J.
Kimball Opera Co.	Wyndham, Charles
Kent, Will V.	Wright, F. E.
Kyle, O. W. (3)	Webster, A. C. (2)
Kennedy, M. A.	Watkins, H. D.
Keyes, Col. D. A. (4)	Waters, Lizzie
Knox, Charles	Weston, Effie Ellsler
King, W. T. (4)	Walsh, Jack
Lennox, Fred.	Wright, J. K.
Lewis, H. M.	Weston, Frank
Lytell, W. H.	Wiley, Dora
Lord, C. B.	Wagner, Mr.
Lackay, William A.	Washburn, Man'g.
Lawson, Emma	Wilson, Rose
Laurent, H. (2)	Wells, Jennie
Lynch, Miss Marion	Walstrum, Chas.
Ladlow, Charles	Wheeler, B. T.
Lewis, Jeffreys	Watkins, Wm.
Lisle, Rose	Weston, Frank

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Probing a Folly.

The roller-skating rink problem may be ... time and the physicians and clergy ... country. It will be treated like any other physical and social evil, and there is no doubt that the craze will disappear as rapidly as it came into prominence.

But there is another question, of graver import to managers and the profession; that is, the reduction of prices which is going on very generally. No need to look far for the causes of this wholesale cutting down; they are discernible in the establishment of cheap museums and skating rinks and in the general business depression. Frightened by the outlook, many managers of second-class attractions became possessed with the idea that fortunes were to be retrieved by adopting the prices in vogue among dime museums and side-shows of all descriptions. But the fallacy of this idea is becoming recognized. The public know perfectly well that a first-rate entertainment cannot be furnished at the ruinous receipts incidental to the new scale, and they will not be caught more than once by the drums and trumpets of the cheap dramatic showman.

The evil will be cured and chiefly by the profession itself. There are managers and actors in plenty who see the foolishness of trying to compete with snake-shows and rinks, and who will remain idle until more prosperous times, in preference to resorting to such a suicidal and degrading course.

Of course there are numbers of stars and some combinations who have enjoyed a profitable season, although less money has been made by them than usual. With these there is no temptation to reduce prices, and they do not figure in the movement at all. It is only those who are in straits, or are dubious regarding the future, that experiment with the cheap scale. They are getting their fingers burned badly. The demoralization among this class of second-rate and inferior attractions will not last long. The regular figures will be resumed as soon as the present folly is probed thoroughly.

A Failure to Co-operate.

One would suppose that American dramatic authors, whose interests are most at stake in the matter, would actively support and advocate any measure leading to the establishment of a copyright law between our Government and other nations; but the supposition is incorrect. The American dramatist is very prone to prate about the lack of encouragement and protection bestowed upon him and to noisily urge the need of international copyright provisions. And yet when an attempt is made by a member of the National Legislature to secure the desired result, the American dramatist hides himself and maintains an oyster-like silence.

Under the circumstances it is not strange that legislation on this point has never been effected. Congressman English some time ago introduced a bill into the present Congress which — since it separated the dramatic from the literary interests — had a fair chance of passing with proper support from those most to be benefited by it. The bill was read and referred to a committee. The days of the session are drawing rapidly to a close. The bill will never be heard of again in all probability, as Mr. English's term ends with the present session. This defeat may be ascribed to no other causes than the supineness of our playwrights, who failed to co-operate with Mr. English or to advocate the progress of the bill through the committee to which it was referred, and so on to a possibly successful passage by the Legisature.

Stormy Experiences.

The dangerous passage of the *Alaska* bears some resemblance to the stormy experiences of the Lyceum Theatre management, the principal difference being that the *Alaska* has safely reached her haven, while Captain Mackaye and his weather-beaten crew are still ploughing the raging main.

The doughty Captain and his mates are endeavoring to navigate a craft which they themselves constructed. It was builded staunch and strong, manned quite completely and headed out to sea with fair wind and favoring tide. But storms arose; the rudder was disabled and the party drifted about helplessly at the mercy of wind and wave. Then the Lyceum School scheme hove in sight, and the rudely buffeted mariners made fast to it at once. Attached with golden cables, they used and are still using it as a makeshift steering-gear.

They have thus far escaped running upon shoals or bumping against rocks, but how long the even tenor of their rudderless way will last we are not prepared to say. The *Alaska* found the *Lake Winnipeg* serviceable for steering purposes. The Lyceum management are finding the Lyceum School similarly useful. But if "the haven where they would be" is safely reached, is it not probable that salvage will be claimed by two hnndred clamorous students, more or less, in return for the aid tendered?

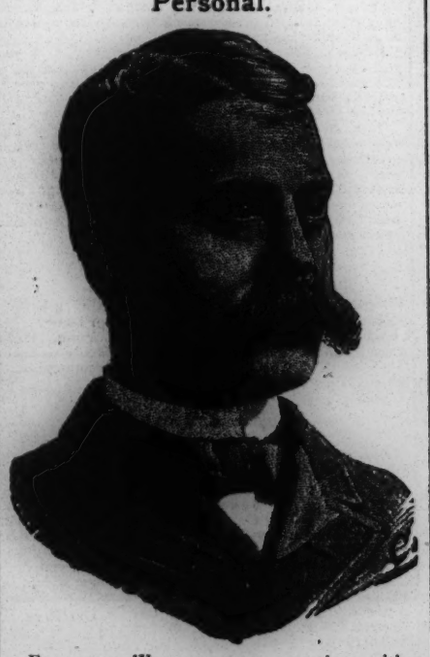
Where Reform is Needed.

In a few of our theatres the orchestra is kept up to the proper standard, but to the annoyance and discomfort of thousands of play-goers this important department is, in the majority of cases, allowed to run itself. If the leader be conscientious it is possible that the quality of the music provided may be good; but carelessness on the part of those in authority breeds carelessness among the underlings; consequently the orchestral director is apt to become infected with the neglectful spirit if he detects it in his employer.

By no means are we prepared to say that the orchestra is at all essential to the modern playhouse. It is merely a device to remedy a defect, and therefore its necessity does not appear. So long, however, as waits between acts are unavoidable, so long will the fiddlers and hornblowers be called into requisition to fill the gaps and quiet impatience.

But if we must have orchestras, let them be composed of the best material and let them be directed with skill. Instead of the hackneyed selections affected by our leaders in too many cases, taste should be exercised to secure novel and pleasing pieces. Solos and classical works should be rigorously tabooed. We do not expect the orchestra to wrestle with Meyerbeer and Mozart. Enough if it plays the fancies of Sir Arthur Sullivan and the melodies of Dave Braham. At some theatres we might designate by name, the orchestras have been rendering certain selections continuously for the past three months. The necessity for change and variety does not appeal to the pudding-headed directors, whose motto appears to be to earn a good salary with the least possible labor. The remedy for defects in the musical department of our theatres lies with our managers, who should one and all insist that their patrons be served with the best quality. The mission of the orchestra is to please the ear as well as wile away tedious moments and drown the noise made by the carpenters in shifting scenery.

Personal.



ENGLISH.—We present our readers with a picture of Will E. English, manager of the Grand Opera House, Indianapolis, and member of Congress. Mr. English is a shrewd and successful theatrical man, while in the House of Representatives he has won respect by giving his support to good public measures only.

COLDS.—There appears to be an epidemic of colds in the Wallack company.

JARBEAU.—Vernona Jarbeau will leave the Bottle of Ink company shortly.

DIXEY.—Mr. and Mrs. Henry E. Dixey propose to visit Europe this Summer.

MATHER.—Margaret Mather has delighted the Bostonians with her Lady Macbeth.

MARTINOT.—Sadie Martinot has been engaged for Nanon by Mr. Aronson.

FRENCH.—Mrs. Samuel French, of London, has quite recovered from her late serious illness.

SALSBURY.—Nat Salsbury looks to be in dedidedly better health than when he was last here.

AIMEE.—Aimee has abandoned Mam'zelle, and will play Divorçons for the remainder of season.

MORRIS.—Isabel Morris' performance in Shadows of a Great City, in 'Frisco, has won her high favor.

LEHNEN.—Manager P. H. Lehnen, of Syracuse, is the happy father of a girl baby weighing fourteen pounds.

BURROUGHS.—Marie Burroughs, of the Madison Square, is ill. Bessie Cameron is playing her part in Called Back.

FAY.—A reporter met Hugh Fay yesterday. He is much improved in health, and hopes soon to rejoin his company.

DREHER.—Virginia Dreher looks charming in The Recruiting Officer. The lady is one of Mr. Daly's most efficient artists.

HILL.—Caroline Hill will play Lady Hilda in Broken Hearts at the Thornton matinee in the Madison Square Theatre to-day.

SOTHERN.—Eva Sothern is playing with Langtry in London and has made quite a hit as Maria in The School for Scandal.

CLARKE.—Annie Clarke was ill several days last week, necessitating her absence from the cast of Riche ieu and The Fool's Revenge.

WILSON.—Francis Wilson has been slightly under the weather. Even jolly comedians are not free from bilious attacks occasionally.

BONNER.—Marjorie Bonner is winning unqualified praise out West for her acting in the leading role of Campbell's Galley Slave.

OBER.—The kindly spirit manifested by Miss Ober in regard to the unfortunate William Forrester is as commendable as it is rare.

MORSE.—Woolson Morse, the composer, has been ill for three weeks with throat dis ease. He is arranging to produce Madam Piper.

HASTINGS.—Alice Hastings, Roland Reed's leading woman, has had several severe attacks of rheumatism this season. Mrs. Gus Mortimer is frequently her substitute.

MINER.—Mr. and Mrs. Harry Miner are in New Orleans. They are Joseph Jefferson's guests. The couple will tarry in Washington during the inaugural ceremonies.

ALDRICH.—Louis Aldrich says he will close his season three weeks hence. He asserts that there is no use playing one-night stands at regular prices against ten-cent shows.

STRAUSS.—On Saturday next Maurice Strauss leaves Liverpool for this city. He writes that he has greatly enjoyed his European trip, but will be glad to get home.

PRESCOTT.—Marie Prescott has made a success in the part of Ruth Herrick in Wages of Sin. Her first performance was in Montreal last week. She was several times recalled.

MESTAYER.—W. A. Mestayer is receiving a good deal of gratuitous advertising from the Duc de Normandie story. Most of Mestayer's advertising belongs to the gratuitous category.

GLOVER.—An impressive memorial service for Russell S. Glover, who perished in the fire at Racine, was held at the Church of St. Mary, in Forty-fifth street, at eleven o'clock yesterday morning.

MALONE.—John T. Malone, who is in the city, says that he declined to accede to a demand for a general reduction of salaries in the Rose Eytinge company. That was his reason for leaving.

DAUVRAY.—Helene Dauvray was offered the occupancy of the Union Square Theatre after the departure of the stock company, but her manager declined it on account of the reduction in prices.

HARRISON.—It is not generally known that Alice Harrison is very clever in serious work. Her performances formerly in the stock company of the Boston Museum are spoken of with admiration.

CURTIS.—Statuettes of terra-cotta hue, depicting M. B. Curtis as Sam'l in Spot Cash, are distributed liberally throughout the city. Mr. Curtis begins his engagement at the Fifth Avenue next week.

PHILLIPS.—Laura Le Clair Phillips, formerly of Wallack's, asks THE MIRROR to contradict the report current in theatrical circles that she is the wife of Gus Phillips—"Oofty Gooft." She says she does not know him.

WARNER.—Charles Warner, the English actor, has informed a friend by letter that he will come to America next season and star in a play of his own. He says he has foolishly refused many offers, but will delay no longer.

STETSON.—John Stetson says he will surely go to Europe this Summer and visit Paris, as his friends have told him the latter is a nicer city than Boston. He seems determined to take O'Neill's Monte Cristo company with him.

STODDART.—The Madison Square management have engaged J. H. Stoddart, of the Union Square company, to enter into their service as soon as the latter organization disbands. Mr. Stoddart will receive a very large salary.

FISHER.—Charles Fisher is always "fluffy" on first nights. In The Recruiting Officer he frequently hesitated and required prompting. A Fisher generally carries his lines about him, but the veteran Charles seems to be an exception.

DACE.—Regina Dace played Julie de Mortimer with Booth at very short notice last Wednesday on account of Miss Clarke's illness. Miss Dace acquitted herself very creditably. She repeated the part on Saturday afternoon.

MOORE.—Bella Moore makes her first appearance in this vicinity in A Mountain Pink, on Monday next, at the Grand Opera House over in Brooklyn. Miss Moore has been received with evident pleasure for some time past in Western cities.

ROGERS.—Katherine Rogers opens an engagement at the Lee Avenue Academy of Music, Williamsburg, on Monday night. She will appear in Leah the Forsaken, supported by J. B. Studley. This will be Miss Rogers' first appearance this season.

HOWSON.—Emma Howson is studying the mandolin, to be able to accompany the songs she will sing in the comedy she and her brother John are to star in.

BARNES.—J. H. Barnes has had several excellent offers of leading positions for next season. One of them is from a stock theatre. He will not, as has been erroneously stated, return to England. He says he likes our city and ourselves.

PERZEL.—William H. Perzel, Marie Prescott's manager, will accompany the Maubury and Overton company to San Francisco. He leaves for Chicago Saturday to witness the production of A Woman's Life, in which Miss Prescott will assume the leading character.

POTTER.—Paul Potter's criticisms in the *Herald* are decidedly the best that newspaper has printed of late years. Mr. Potter is not inclined to gush, and if at times he is too severe, his strictures are at all events based on sound critical tenets and a wide knowledge of stage matters.

LEIGH.—Helen Leigh has declined an offer to return to England, where she made a hit in Wilson Barrett's company. She is a protege of Modjeska, and was induced to return to America by Dion Boucicault, who broke his contract with her. In the legitimate she is said to be very clever.

WELBY.—Bertha Welby has just finished writing a four-act play, written to suit an actress of the Maggie Mitchell or Minnie Maddern order. If one of these actresses does not do it, Miss Welby intends to produce the piece next Summer at a city theatre with a well-known ingenue in the chief role.

LEESON.—Dan Leeson says in reference to a paragraph which stated that no engagements had been made for Wallack's company next season except in the case of Sophie Eyre, that he signed a contract extending over another year with the establishment some time before Arthur Wallack left for Europe and secured Miss Eyre.

KINGDON.—On the first page of THE MIRROR there appears this week a portrait of Edith Kingdon, the pretty and talented juvenile lady of Mr. Daly's company. Miss Kingdon won distinct successes in A Wooden Spoon and Love on Crutches, her work giving promise of further and brighter achievements in the realm of comedy.

VALUABLE?—Are the "criticisms" in the dailies valuable? Monday night the critic of one influential journal entered the Star Theatre after the second act of the Blot in the 'Scutcheon. He eulogized the performance. Another left at the close of the second act. He damned everything. What did either critic know about The Blot in the 'Scutcheon or its representation?

TIMAYENIS.—T. T. Timayenis, the Greek gentleman who figures as defendant in a lawsuit brought by Kate Forsyth to recover a sum alleged to have been paid him to secure a play she never received, is the author of a tragedy called The Wife of Miletus, which John McCullough accepted. It afterward fell into the hands of Barrett. J. H. Barnes is anxious to secure it for starring purposes.

CAMPBELL.—Bartley Campbell says his business has dropped this season only about 20 per cent. below that of last. On casting up his White Slave profits last month he found that he was $16,000 ahead on the tour. Mr. Campbell came to town last week. He will remain here for a time to conclude arrangements for a tour to San Francisco. His new play, Paquita, will be produced there.

ANDERSON.—Mary Anderson is gathering the fruits of fame. We have received from a Manchester (Eng.) firm samples of "the latest novelties in calico printing," representing Mary Anderson with a background of American emblems. They will be sold largely for aprons the coming season. Mrs. Langtry is similarly distinguished—samples of the Lily in a great variety of colors accompanied the Anderson goods.

Booth's Great Engagement.

For the past four weeks the Fifth Avenue Theatre has been the scene of great enthusiasm nightly, and matinees have been gala days. At every performance for the last two weeks the orchestra has been sent beneath the stage. At the matinee last Saturday over two hundred ladies were obliged to stand in the aisles, and many were standing in the boxes.

It was stated at the box-office that up to Tuesday night over $45,000 had been received, and that on the conclusion of the engagement, on Saturday night, very little short of $50,000 will have been paid to see the leading American tragedian.

Genevieve Ward's Return.

In September Genevieve Ward will arrive in San Francisco to begin her farewell tour of America. After playing an engagement there she will come East, appearing in all the large cities, and filling an extended engagement in New York. She has written to her manager here, W. F. Morse, insisting that a first-class company shall be engaged. The repertoire will necessitate the transportation of much scenery. W. H. Vernon will come with her as leading man. The following will constitute her repertoire: Henry VIII., Macbeth, Medea, Forget-Me-Not, Queen's Favorite, Marmion, Nance Oldfield, Jane Shore, Meg Merrilies and a new play called Rachel, which is written for her.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

William Winter, although occupied with journalistic duties, finds time at frequent intervals to enrich the literature of the stage with a new volume. George J. Coombes, of No. 5 East Seventeenth street, will publish at the end of the present month a book from Winter's pen entitled "Henry Irving." The work will, I am told, contain a complete and minute chronicle of Irving's performances upon the New York stage and a critical study of his acting. Admirers of the English actor will doubtless find great satisfaction in perusing the forthcoming work since it is penned by one who is probably the ablest writer and thinker among those that eulogize his performances. The typography of the work will be excellent, since the printing is being done by Theodore L. De Vinne, the printer of the *Century* magazine.

* * *

And speaking of books relating to the drama brings to mind the new Dunlap Society which a number of studious gentlemen interested in the history of our stage have formed. It is named after William Dunlap, the pioneer American dramatist. who flourished in the early part of the present century. Three objects are specified for the Society: (1) To bring together people interested in the history of the American theatre; (2) to issue such books and pamphlets as may throw light on this history; (3) to collect and preserve portraits of distinguished American actors, dramatists and other theatrical celebrities which otherwise might be lost, and to issue engravings of these from time to time to its members. The Society will begin issuing books at once. Eight are planned for the ensuing year. Members pay annual dues of $5 each, and the expense of issuing these books, which are to be distributed only among the members, will be covered by these payments. Persons desirous of joining the society may communicate with any of the five members of the Executive Committee. J. H. V. Arnold is the chairman, and Harry Edwards, Laurence Hutton, Thomas J. McKee and Brander Matthews are members.

* * *

The Irving company will travel to Boston from this city next Sunday via the West Shore railway. They go to Albany and Fitchburg, and thence to the Hub. This odd and somewhat roundabout route has been made by the manager of the company, so as to avoid the stiff rates of the New York and New Haven road. He advises managers and professionals who desire to make a stand against an unyielding corporation to adopt his plan. There is but a trifling difference in time.

* * *

Hardly a week goes by that applications are not sent in to this office for the post of travelling correspondent for THE MIRROR. These demands are of course actuated by a desire to obtain free admission to theatres all over the country. I presume they emanate chiefly from commercial travellers, since they typify the excessive cheek of that gentry as illustrated by my friend Curtis in Sam'l of Posen. THE MIRROR employs no travelling representatives.

* * *

Fanny Davenport's engagement in Washington last week was an immense success. The most distinguished statesmen and leaders of fashion in the capital saw and enjoyed Fedora. A dispatch informs me that the Baltimore engagement this week bids fair to rival in social distinction the last.

* * *

J. M. Hill is about the quietest man of business it has ever been my good fortune to meet. Yesterday one hears he is in the Northwest; to-day he is in the Metropolis; to-morrow he is driving behind his pacers in Boston. I firmly believe that beneath his boots his heels are winged like Mercury's. One day last week I picked up a despatch from Hill dated Buffalo. Ten minutes later he came into my sanctum with that imperturbable smile upon his lips. That night he travelled East. He seems to be at home wherever he is, and that continuous look of happy contentment I suppose proceeds from a clear conscience. Few managers have it.

* * *

It amuses me to note, by the way, how completety some daily press writers have changed their formerly antagonistic views concerning Margaret Mather since Mr. Hill's lease of the Union Square Theatre was announced. One oracle in particular, whose pen formerly dripped gall over Mather, and Hill for taking her under his management in spite of an imaginery contract with somebody else, now cannot find enough superlative adjectives to spread over both actors and manager. It is easy to discern the reason for this change of base.

* * *

I don't suppose the various people who hold unfulfilled contracts with Lillian Russell—among them John McCaull, William Henderson, John Howson and R. M. Field—will molest her now that she has returned. She left them in a provoking manner eighteen months or more ago, but time has probably sprinkled the heat of their indignation, and the capricious ex-queen of dudedom will be permitted to accept engagements—if any are offered—without fear of legal interference. But one Mr. Braham holds a broken contract of another character which is likely to cause her considerable anxiety. Little interest has been shown in the reappearance of the once favorite singer, and I doubt if there will be any curiosity to see her again after her first concert, and then only among the class that formerly adored her. Comic opera divinities reign but briefly. New candidates displace old favorites without much difficulty.

* * *

Wiliam Forrester, stage manager of the Boston Ideals, who died in Baltimore on Saturday, fell a victim to his solicitude for others. When in Pittsburg he tested an insecure platform, to be used by the chorus, and was precipitated to the stage. Forrester had no idea of his approaching end. The last letter he ever wrote was indited a short time before he passed away to the comedian of one of the opera troupes now in this city, with whom he was on intimate terms of friendship. "The bridge fell while I was testing it," he said, "and it would have done much more damage had I not discovered the flaw in time. The injuries are not very serious, but they hold me to the house for ten or twelve days yet and will not be *en regle* for some time. Excuse brevity. The act of writing offends. Just received an offer for Our Goblins next season. Think I shall accept." Forrester was a very conscientious worker and a man whose word was his bond,

Henry French's Arrival.

Henry French arrived from abroad last week and has since been busy in collecting royalties which were slow in payment during his absence. Yesterday he recounted his experiences on the other side:

"Things theatrical in England," said he, "are booming just now. I was absent two months. I intended my visit as a pleasure trip solely, but was busy all the time. Two weeks I spent in Paris, but managed to visit fifteen theatres in fourteen days."

"Did you make any purchases there?"

"No. I did not see anything suitable for America. I could have had Theodora at a moderate price, but I did not think it would make much money here. We had the refusal of it. Judic is about to produce a new piece called Elle-et-Lui, at the Palais-Royal. Le Prince Zillah, at the Gymnase, is another prospetive production."

"What is doing in London that would interest Americans?"

"Well, Mrs. Langtry did not do great things with Princess Georges, which we own. She has supplemented it with The School for Scandal. The mounting of her plays is magnificent."

"How is Mr. Abbey doing?"

"Remarkably well. He is engaged upon the Bernhardt tour of the world. Mary Anderson is queen at present of the profession in London. I saw her receipts, which average £300 a night.

"Wilson Barrett will produce, in March, a play called Household Gods, which was written by the late Lord Lytton. Barrett's Hamlet I regard as a great performance. I think, however, that it will be some time before he visits America. The Kendals are still playing The Ironmaster. As You Like It is in rehearsal. Maurice Barrymore is playing with the Bancrofts. They retire at the end of the season, having amassed a very large fortune. I think Barrymore will not return to America next season."

"Did you secure any successes for America?"

"Yes. In His Power was produced at the Olympic during my stay, and after the performance I went at once with J. C. Williamson and purchased the American rights from the author, Mark Quinton. Mr. Williamson secured the Australian right. Saints and Sinners, which I have sold to A. M. Palmer, will be followed at the Vaudeville Theatre by Loose Tiles. G. R. Sims' play, The Theatre of Life, will be done at the Adelphi on Friday week. I purchased a play, now running in London, for a lady star here, but am not at liberty to mention either her name or that of the piece. Justin McCarthy, Jr., whose play, The Candidate, was quite a success, is writing a play from the French for my father. The Candidate is not quite suitable for America, but Charles Wyndham will carry it in his repertoire. It is surprising how well The Private Secretary is doing in London. Nine performances a week are being given at the Globe Theatre, including three matinees. It may seem strange, but I have not a single English manuscript on sale. There are about twenty people buying for American managers, and they will pay high prices for anything that catches on in London. I met Lydia Thompson, and think she will be glad to make another American tour. She is in the best of health."

Death of Young Dagnan.

On Monday night the young actor, William J. Dagnan, died at his residence, 61 West Fifteenth-street, of peritonitis. He was only twenty-six years of age, and had been ill but two weeks. Formerly leading juvenile man with the Florences and Joseph Murphy, he became a member of Harrigan and Hart's company this season, playing the same line. He leaves a widow. He was born a few miles from Dublin. He had been on the stage about six years. All who knew him held him in high esteem. In his profession he was exceptionally promising, and was exemplary in his habits.

Besides being an actor, Mr. Dagnan was a clever musician, and at the time he was taken ill he was engaged in composing music for Howard Taylor's plays. Harrigan and Hart thought much of him; he died in the latter's arms. The company have made up a purse for his widow. Before his death he was told by Tony Hart that the firm would care for his wife. His last words were: "Will you? Then God bless Harrigan and Hart."

The remains were interred at Calvary Cemetary yesterday, services being held at St. Xavier's Church. The widow will return to her family in San Francisco.

His Hands Full.

All of the leading German composers and authors have been without a representative, or any protection, in America until recently. Last year Millocker, the composer of The Beggar Student, Gasparone, Apajune and other works, was paid by Heinrich Conreid 16,800 florins in royalties, and this had such an effect upon the general body of German composers that every leading author in that country has given Conreid the American right to his works.

Mr. Conreid said yesterday to a MIRROR reporter: "I have even secured the representation of all the amateur composers, of whom there are many in Germany. I will pay them a liberal royalty should any of their pieces succeed here. In all I have the American ownership of 2,300 German plays, operas and dramas. To most of them I possess the right in England. Mr. Daly has the preference in dramas, and the Casino has the first call in opera. I begin to engage chorus and make out the cast for Nanon next week."

J. M. Hill's Stable.

The gentleman who has suddenly come into prominence as a theatre lessee is not so devoted to business as to taboo recreation. He is a lover of horseflesh, and he owns one of the finest collections of thoroughbreds in the country. He believes that a brisk drive behind a good team of horses is one of the most effective agencies in restoring tone to an exhausted mind and body. The advent of the Mather company in Boston was a few days later followed by the arrival of the pacer Westmont and four of his stable companions, including his mate, Lorene.

The small but valuable stud of horses are at Nims' stable, near the Boston Theatre, and are under the charge of Peter V. Johnson, the veteran trainer and driver, who has with him a corps of assistant grooms. It is Mr. Hill's intention to take advantage of the fine sleighing in Boston at present, and drive his fast teams out on the Brighton road, singly and in pairs, during Miss Mather's engagement there, and it being understood that that young lady is also fond of driving, it is presumed that she will also be seen taking her daily exercise in the same way.

A Sudden Debutante.

It is amusing to enter a Union Square professional resort and listen to a lot of barnstormers and fakirs relate their experiences with Uncle Tom, East Lynne, The Hidden Hand, etc. This refers to "managers," not to actors. One pompous, loquacious person told of a girl he had taken from Castle Garden and put into the part of Eliza, in Uncle Tom.

"And the girl played it for all it was worth," said he. "She wasn't afraid of the hounds and made her escape without missin' a step. She's goin' to the front as an emotional actress, and don't you forget it. I'll try 'er in East Lynne on my next trip, and I think there's the stuff in 'er to hook 'em to her in Lady Isabel. I'm goin' to try to pull 'er to the top, enyhow."

One of these cheap companies presents as a repertoire: Ticket-of-Leave Man. Hamlet, Uncle Tom's Cabin, Don Cæsar de Bazan and New York by Electric Light.

The Best Authority.

Wilmington (N. C.) Latest.

The season in Wilmington has been exceedingly dull; we have had but few attractions, and each did a small business. One great trouble about theatre-goers is that they are not acquainted with the merits of the travelling companies, and consequently a fine combination is greeted by a very small audience, or a very poor company has a large attendance. The best authority on the drama is the NEW YORK MIRROR, which is published every Thursday, and chronicles the happenings of companies all over the country. If our theatre-goers would read THE MIRROR, which can be secured from any newsdealer in this city, or by subscription, price $4 per annum, they would be more familiar with theatrical doings, and know what to expect. It is often the custom of agents to get the local newspapers to publish notices that were given years before to companies far superior to those it now represents, and the consequence is that nobody pays any attention to puffs and notices, because they have been fooled so often they do not know when to expect a good performance. But read THE MIRROR, and our word for it, you will never regret subscribing for such a reliable and entertaining dramatic paper.

Professional Doings.

—William Denny has made quite a hit everywhere in his comedy part in Victor Durand.

—Edwin F. Thorne will have a new play next season. The Black Flag has had a pretty prosperous career.

—Mapleson is relying upon Nevada for a big season in California. She is trying to get a release from him.

—Jesse Bartlett-Davis, W. T. Carleton, Eily Coghlan and Leopold Godowski will appear at the next Casino Sunday concert.

—George Zebold has been engaged as business manager of Eben Plympton's tour in Lynwood. The opening takes place in Baltimore on the 23d.

—William Primrose is in town arranging for the coming of Thatcher, Primrose and West. The advance sale of seats for their engagement at Niblo's is large.

—The inner workings of a New York boarding-house, upon the plan of French Flats, is a subject receiving dramatic treatment from the pen of Howard P. Taylor.

—Tony Pastor is devoting his personal attention to the Third Avenue Theatre, and Harry Sanderson is looking after the little house on Fourteenth Street.

—Atkinson's companies have the sole right to play Peck's Bad Boy and His Pa. George W. Peck is keeping his promise to Atkinson to prosecute those who infringe.

—The last nights of A Trip to Africa are announced. Gasparone is nearly ready, and will be given on Tuesday next. Manager Duff promises that the scenery and costumes will surpass those of the present attraction

—Quincy Kilby, the manager of the Zanita company, was married on Sunday, Feb. 8, in Chicago, to Miss Fannie Spink of that city. Many handsome presents came from Boston, and members of the Zanita and Youth combs. sent mementoes and congratulations.

—Gus Phillips was in town the other day. He says the Crimes of London company has not succumbed to the weather or the times; that the treasury is not swelling, and that he is pulling the Crimes through the country at end of a rope, and finds it hard tugging.

—When the announcement of the disbanding of the Union Square stock company was made, it fell like a thunderbolt in the green-room of that theatre. Several of the company are negotiating with Wallack, Daly and A. M. Palmer. There is a proposition on foot to keep the company together and run a stock at the New Park Theatre.

—W. W. Kelly, the "rapid" manager of Grace Hawthorne, is in Chicago working up interest in his star, who opens at Hooley's on Sunday night. He intends to put a biographical sketch of Miss Hawthorne under the front door of every house in Chicago. "Get the woman folk interested, and that settles it. They must see her," says he."

—In the list of professional donors who aided the person in distress, and which was printed in last week's MIRROR, mention of Fanny Davenport's name was omitted. Miss Davenport contributed very liberally to the cause, and the estimable actress who had the charitable collection in charge requests us to add her name to those already published.

—Frank Farrell says that he did not believe there were so many people in the profession until he took Rose Coghlan's management in hand. Each mail brings him dozens of applications. He has selected a company, and all of the people are ready to sign contracts; but this will not be done until the production of Our Joan has taken place at Wallack's.

—The people of Yonkers have a prospective treat in the appearance there on the 24th of this month of a company of superior excellence in Iolanthe. Among the principals are Mr. and Mrs. Eugene Clarke, Mr. and Mrs. Thomas, Marion Booth and Mr. Sturgis. Several of these ladies and gentlemen are members of one of our best known Madrigal organizations.

—The Villas played a very successful engagement in Washington last week. They could have played a second week to crowded houses, as hundreds were unable to gain admission during the engagement. They play the Pennsylvania circuit this week, and open in Troy next. Sabra Deshon, a dashing serio-comic, is in her first season with the company, and wins admirers everywhere.

—H. S. Taylor has just been appointed representative of the Masonic Hall and Grand Opera House, Nashville; the Grand Opera House, Toronto, and Clay and Buckley's circuit, Michigan; Hudson's Opera House, Kansas City, and circuit. J. B. Last, Secretary of the Tabor Opera House, Denver, has written that Leavitt has no authority to book for his house, H. S. Taylor being the Eastern agent.

—When the Bijou Theatre is offered for sale, on Feb. 20, there will be some spirited bidding for the little house. During the run of Adonis Henry E. Dixey has made friends of wealthy people. Some of them are willing to back him liberally. An offer has been made to purchase the Bijou for him, provided he can himself raise $50,000. It is expected that as high as $175,000 will be offered for the house.

—James F. Crossen's Banker's Daughter closed for four weeks at Quincy, Ill., on Saturday. The company had been playing to varying but not losing business since the opening of the season. The route lay directly south to the Southwest, thence up the Mississippi Valley. Mr. Crossen played the piece by a special arrangement. He struggled hard to make the season a success, but the business depression was too much for him.

—Joseph Jefferson has made all his arrangements for next season. He opens at McVicker's Theatre, Chicago, on Oct. 5, with nearly all of the old members in his company. He will play along until Dec. 7, at Washington, when he will close his season. On April 26, 1886, he will open again for a four weeks' Spring season, as he does this year. Offers to go to England have been made to him, but he declined them for the present.

—Margaret Mather's [illegible] feature of her [illegible] ing the Summer her [illegible] of Juliet will be exhibited [illegible]

—A rumor was started [illegible] Booth would play The [illegible] Avenue on Saturday night. [illegible] reporter called at the Madison [illegible] whence the rumor originated, and [illegible] tleman who said he received it from [illegible] of Booth's company, who informed [illegible] they were rehearsing the play. [illegible] his good faith, he showed the tickets for [illegible] seats which he had purchased for friends.

—The scene of Broken Hearts, in which Frank Thornton appears as Mousta, [illegible] at a matinee to-day, is laid on the [illegible] Broken Hearts, whither the Lady [illegible] her sister Viva, with other maidens, [illegible] from a world in which they did not [illegible] Mousta is the only male permitted on the island. Broken Hearts was originally produced in London by the Kendals. The dress which Mr. Thornton will wear was presented to him by W. S. Gilbert, the author.

—The establishment of skating-rinks is a regular business. Those engaged in it are shrewd, sharp fellows. They are generally willing to sell after the first six months. The profession need not give itself much uneasiness over the craze. The existence of the skating-rink in the average town is about two years. For the first six months, perhaps a year, the profits are great. But hat time the place becomes a more or less questionable resort. The fever begins to abate, and it often happens that in the second year the profits of the first are eaten up in running expense. Two years from now there will probably not be a rink in the country outside the larger cities.

—Edward Arnott, who committed suicide in Chicago last week, had had a checkered career in this country. He came here from England about twelve years ago, and was at one time in Wallack's company. For several years he has been almost lost to view. He made several attempts to star in lurid melodrama in the West, but, through drink and unhappy domestic relations, he sank lower and lower, until in a fit of desperation he took his life. At the last engagement in this city, at the Windsor, he was unfit to go on. When remonstrated with he drew a revolver and threatened the mangger. It was thought then that he was insane. Some years ago he created a sensation by caning a reporter in front of the Press Club, down town. Four women, among them Rose Lisle, claim to be his wife. When Arnott first came to this country he was an actor of fine promise. The deceased was buried by the Actor's Fund.

Letters to the Editor.

MISS HOLLOWAY IS GOODWIN'S SOUBRETTE.

PITTSTON, PA., Feb. —

Editor New York Mirror:

DEAR SIR.—I should be glad if you would correct an error in your last week's number. You mention in your personals that Hattie Delaro has been engaged to play Mrs. N. C. Goodwin's parts. I wish to state that I am engaged at commencement of season to play [illegible] have played all soubrette parts, including Miranda in Hobbies—Mrs. Goodwin's part—and trust to do so till the end of season. Sincerely yours,

MADGE HOLLOWAY.

A CORRECTION.

WORCESTER, MASS., Feb. 7, 1885.

Editor New York Mirror:

DEAR SIR.—In your issue of this date you [illegible] Williams, the Worcester, Mass., [illegible] his Uncle Tom once after a week or two. I will you allow me the space to say that I have not [illegible] of a town, consequently the article [illegible] guest a failure, goes for [illegible] time here, and several members of my old [illegible] being idle, I called them together, and we [illegible] performances of the "Mount Dream" to ten [illegible] audience of the season. This is the extent of [illegible] have abandoned. Fortunately for the [illegible] they are so situated that when they do "take [illegible] they are liable to "easy." I am as ever yours,

CHARLES WILLIAMS.

JAMES ADAMS PROTESTS.

LOWELL, MASS., Feb. 9

Editor New York Mirror:

DEAR SIR:—I write you a few lines in justice to myself. In last week's MIRROR you had a telegram supposed to have come from my brother George H., but it was sent by Mr. C. R. Gardiner, as he thought, after using my brother's name on our letter-head. I don't claim to have George H. Adams with me, nor never have, as all managers can see by my letter-head. All I claim is that I have made arrangements with him for the use of his gentlemine stuff, his performing pony Rosebud and the above title, for which I pay him a certain sum per week. I told your correspondent in Lynn to write the fact of the matter to you in my brother's presence, which he did. I do not wish to mislead anybody, as most everybody knows I was a clown before I joined my brother as Pantaloon. Trusting I have not taken too much of your time, I remain yours truly,

JAMES K. ADAMS.

MR. WILBUR RELATES AN EXPERIENCE.

SPRINGFIELD, Ill., Feb. 5.

Editor New York Mirror:

DEAR SIR:—Shylock Emerick, of Peru, Ind., tried his usual game on me last week, but with a different result than he had with Manager Thompson, or what he boasted in court he would have. Following are the facts: I was filling a few dates in Indiana for January and wrote Emerick about a date at his house. I asked him to hold one night in week of Jan. 19, but I did not want a date if he played over two cos. a week. He answered: "Will play but one other co. in your week. Peru is the best show-town in Indiana, and I play nothing but the best cos., and limit them, and I am doing all my house will hold." I gave him no contract, as I wanted 75 per cent. and he only wanted to give 70 per cent. I sent Agent T. H. Mann to see him and report when he found. Mr. Mann went to Peru, and, yielding to Shylock Emerick's sweet method of talking, booked for the 19th, and gave him the paper. And Shylock Emerick, knowing I would object as soon as I heard of Mann's action in booking before reporting to me at Indianapolis, as per instructions, rushed the paper out himself, reaching after dark to get it up. Mann wired me at night, saying: "Four cos. here next week, and will fill five nights. Paper partly out. Emerick is becoming this week as a grand dramatic and operatic festival week. Emerick's taffy. What shall I do?" I sent following dispatch: "Stop work; cancel your date; Mr. Brady will join you to-night with instructions."

I sent Mr. Brady, treasurer, to Peru with instructions to cancel and pay Shylock Emerick all local expenses. All in vain. Mr. Mann and Brady put in all of one day trying to do what was right, but Shylock says: "You will pay me $65 if you don't play, or, if you change the night, you must pay $40. I made Thompson come to time and I will make Wilbur. I want blood or money." Mann sent telegram saying: "Can do nothing but $65 if you don't play; $40 if you change the date. He insists on blood or money." I answered: "I have more blood than money; will pay him in blood."

I then cancelled Frankfort, Ind., and put in the time at Indianapolis. You will see by enclosed letter what Manager Saylor says: Now comes the part where Shylock thinks he is great at attaching companies and getting even. He attached wardrobe at Kokomo, [illegible] after Indianapolis. I kept him running after a [illegible] in a heavy snow-storm until 1 A. M., and put him to an expense of $31.40. I then gave a bond, and wardrobe was released, with trial in five days.

Second act. Next night at Marion, Ind., Shylock [illegible] for blood again. I gave bond for trial in five days, [illegible] came off, which occupied two days. Shylock, [illegible] non-resident of the county in which he brought [illegible] had to give a bond for the costs of the suit. [illegible] $47, and costs against me. Costs, $14.65, which [illegible] had to pay, as I gave bond only for my appearance at trial, and having no property which Shylock could [illegible] at to satisfy the judgment, he got out a capias and [illegible] trial came off in five days and was thrown out of court with costs on Shylock, and I was free. Shylock got his pay in blood. I won case at Kokomo, Shylock not appearing. Altogether it cost him $[illegible] against A. L. Wilbur, $106.65, which I [illegible] sweet by and bye. I paid $40 lawyer's fees, [illegible] passes to and from Kokomo and Marion, and [illegible] other expense. Yours truly,

A. L. WILBUR.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the current week; ten and twenty cents. The Devil's Auction appears 16th, 17th and 18th, followed by Salsbury's Troubadours, 19th, 20th and 21st.

Rand's Opera House (J. H. McGrath, manager). An Adamless Eden drew a big house of the opposite sex, 4th. Topsy Venn and Marie Sanger were well received. But why do the managers advertise well-known people like Adah Richmond, Fanny Daboll, Marie Mulle and Pauline Hall, and then not produce them? Hyde and Behman's Minstrels, 12th.

Grand Central Theatre (P. Curley, manager): A good variety bill, headed by Ida Stetson, Mack Brothers and Ada Burnett, will please Trojans this current week.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Denman Thompson appeared in his old stand-by and popular conception of Uncle Josh, 2d, 3d and 4th, to fine audiences. On the 5th, 6th and 7th, M. B. Curtis kept large houses convulsed with his new edition of Sam'l of Posen, Spot Cash. Although the play is without much plot, it serves the purpose for which it is intended. Pavements of Paris, 12th, 13th, 14th.

Grand Opera House (Jacobs and Proctor, managers): Miaco's Humpty Dumpty troupe and Jo-Jo, the dog-faced man, drew good houses last week. This closed the series of cheap entertainments at this house, which will be reopened to-night—9th—at regular prices, with Hanley's Dan's Tribulations for three nights, followed by Murray and Murphy's comb., two nights.

Dime Museum: The Arne Walker co. succeeded in drawing good audiences last week. Present week Helen Desmond and co. will appear in Hazel Dell, which is claimed to be the original version of Hazel Kirke.

Casino: Crowded houses greeted the Prindle party all last week, and they very acceptably filled all demands made upon them, they presenting a varied and interesting programme. This week, Chrissie's Comedy co.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): N. C. Goodwin and co., in Confusion, 3d, to large and thoroughly delighted—if constant laughter goes for anything—audience. James H. Wallick, as Joe Howard, in The Bandit King, drew a fair house, 7th. This piece has been rewritten since last here, but gore is still to the front. A new act of scenery, carried along, is worthy of mention. It represents a mountain stream and gorge. Gorgeous! Thanks. Henry Chanfrau, 4th; Pullman's dime show, week of 16th; Barney McAuley, 21st; Ada Gray, in East Lynne, 24th.

BATAVIA.

Opera House (Harry C. Ferren, manager): M. W. Hanley's co. in Dan's Tribulations, 7th, to a fair house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Callender's Minstrels appeared 2d and 3d to good business, and gave a fair performance. Atkinson's Comedy co. presented Peck's Bad Boy, with John Williams as the Bad Boy, 5th, to good business. Pleased everybody. Hyde and Behman's Minstrels, 14th; Tony Denier's Humpty Dumpty, 16th.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Victoria Morosini—the bills said *Mrs.* Victoria Morosini—was announced to appear on Sunday, but owing to a flaw in the sub contract (of which advantage was taken), the engagement was cancelled without any notification. A large gathering were only apprised of the fact when they reached the theatre. On Monday night The Private Secretary was given to a fair audience, who seemed greatly to enjoy the ludicrously funny entertainment. W. H. Gillette, as the Secretary, was painfully laughable. The support was good, and the cast evenly balanced. But for the terrible state of the weather, the house would have been packed.

AUBURN.

Academy of Music (E. J. Matson, manager): Bartholomew's Equine Paradox, beginning 2d, gave nine performances to the largest audiences the house has seen this season. Dan's Tribulations, 12th.

BINGHAMTON.

Binghampton Opera House (J. R. Clarke, manager): Charles Collins, supported by a co. of local talent, presented Reward, 4th, 5th, 6th and 7th. The house was well filled at each performance.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Only a Woman's Heart, 2d, and The Bandit King, 5th, played to fair audiences. Standard Dramatic co., 9th, week.

COHOES.

Opera House (P. J. Callan, manager): We had the original Forresters 5th, 6th, 7th; and if you paid paid ten, twenty or thirty cents, you took your choice from Ticket-of-Leave Man, New York by Electric Light, Uncle Tom's Cabin or Don Cæsar de Bazan. Business was very good. Hewitt's dime show opened 9th for three nights. Hyde and Behman's Minstrels, 13th.

Gossip: Several sets of scenery are being painted for Larkin Hall. This place is now used as a skating-rink, but this looks as if there is something in view. The stage is quite large, and the dressing-rooms are furnished with every convenience.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Cold Day co., 3d, to good business. Janish, 12th; William Stafford, 17th; Thomas Keene, 19th.

OLEAN.

Opera House (Wagner and Rees, managers): Mr. and Mrs. George S. Knight kept a large house in a continuous roar of laughter in over the Garden Wall, 6th. This play has been much improved since its last visit. The same may be said of the co.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Wallick's Bandit King drew a well-pleased crowd, 3d.

Potter Opera House: Wellesley-Sterling co. began a short engagement, 9th.

ILION.

Thomas' Opera House: The skating-rink craze, which flourished early in the season is steadily falling behind. Manager Thomas has added several new scenes, including a fine parlor scene and a set-house. J. H. Wallick's Bandit King co. entertained full house, 4th. The New York Criterion Comedy co. give nine performances here, opening 5th. Museum prices.

UTICA.

Utica Opera House (Theodore L. Yates, manager): The Adamless Eden co. gave a very fair performance to a large audience, composed of about one thousand men, six women and one child, 6th. Only a Woman's Heart; popular prices; fair house; gave splendid satisfaction, 7th. Mr. Beers was called before the curtain twice. N. C. Forrester's Dramatic co. this week at popular prices.

City Opera House: Hewitt's co. drew large and well-pleased houses during the week.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Frank Evans' Comedy co. closed a successful week's engagement, 7th. Excellent performances of Camille, Led Astray, Called Back, etc. Joseffy drew a crowded house last night (Wednesday). Excellent performance.

NORTH CAROLINA.

DURHAM.

Stokes Opera House (W. A. Gattis, Jr., manager): The house was crowded 6th to witness the performance of Wizard Concert co., No. 12. The receipts were one hundred and sixty dollars, which were given to the Durham Light Infantry.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Evans and Hoey and Jennie Yeamans managed to get enough fun out of A Parlor Match to entertain good-sized audiences, 2d and 3d. Minnie Maddern in Caprice, 4th and 5th, was one of the treats of the season. Miss Maddern as Mercy, T. J. Herndon as Jethro Barter and Cyril Scott as Wally were all excellent. Rest of co. good. Kate Claxton in Sea of Ice to fair business, 7th; Carrie Swain, 13th and 14th; Baker and Farron, 18th, four nights.

Grand Opera House (Miller and Okey, managers): The Grand Opera co. have given Lace Handkerchief, Little Duke, Mascotte and Olivette in rather bad shape to fair business the past week. This week, Beane and Gilday in Collars and Cuffs. Next, Pauline Markham.

Items: Baker and Farron play for the benefit of McCoy Post, G. A. R.—Mat Grau had a little misunderstanding with Max Miller, Tuesday evening. Result, a black eye for Mr. Grau.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): That incoherency called A Parlor Match had but a slender house, 4th. The play itself, if play it can be called is beneath criticism, but Messrs. Evans and Hoey are comedians of more than average ability. The audience seemed pleased, as nearly everything was encored. Robert McWade in Rip Van Winkle, 6th, was greeted by a rather light house. As Mr. McWade is an old favorite in Zanesville, this must be ascribed to the skating-rink craze, which still rages undiminished. His Rip is so well known as to need no comment, save that its excellence is not abated by time. The awakening scene was especially well done. The co. is a fair one. C. B. Bishop will appear 12th.

Items: Our regular correspondent has left for the Sunny South to hunt the festive alligator in his native lair. As he also intends to take in the Exposition, I hope that its threatened collapse will not materialize before he gets there.—Three side-shows last week, a [illegible] Carnival for the benefit of the poor at the [illegible] Rink, 3d; Cogswell and McKenzie, costume [illegible], at Music Hall, 5th, and Jessie Couthoui, [illegible], at ditto, 6th, had a more or less damaging effect on the regular business.—Two more skating-rinks have been announced during the past week. One of these is to be for "colored people exclusively;" but some of the colored people have waxed wroth at the idea of being set apart in such a sheep-and goat manner and are kicking vigorously.

DAYTON.

The Grand (Larry H. Reist, manager): Kate Claxton and a splendid co. presented the Sea of Ice, 5th, to very good business. The play is very familiar to all Daytonians, as it has been presented by the Soldiers' Home Summer co. every season during the last six or eight years. The White Slave was produced for the first time in this city 7th, and matinee, to large audiences. The play was well cast and beautifully staged. The sunrise in act six was a new effect here, and was received with much applause.

Weidner's Opera House (J. W. Weidner, manager): Frederick Warde plays a return engagement to-night, 8th, presenting Virginius. From the appearance of the box-sheet I predict the same good business that greeted him on his previous visit.

Pointers: Great preparations are being made for the presentation of McKnight's Naiad Queen during the week of the 15th. Nearly five hundred school children will take part.—Collars and Cuffs will be given at Weidner's Opera House, 14th.—The *Menu* on the Grand programme is similar to that of a hotel—changed semi-occasionally.—Chapman and Seller's co. present Her Atonement at Memorial Hall Soldiers' Home, 12th, and at the Grand, 13th, 14th, and matinee.—Professor E. Stubgen, and not Professor E. Stubbs, will lead the Grand orchestra.—Manager Sam Henderson, of Memorial Hall, was down, 7th—first time for several weeks. Between you and me, it's a cute little girl.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Thompson Opera co. gave the Beggar Student, 2d and 3d. This co. is first-class in every particular, and the opera was never better presented. It was a most enjoyable treat to the large audience.

New Theatre: Messrs. Brady and Garwood have leased White's Hall and propose to open on the 16th a museum and theatre. Cheap prices.

CHILLICOTHE.

Masonic Opera House (Byron W. Orr, manager): Her Atonement drew fair attendance 5th. The cast, with one or two exceptions, was good, and the performance was one that pleased. The excellent music by the orchestra and band was a great treat. Aimee is booked for 21st.

Clough's Opera House (Ed. Kauffman, manager): The Hymans opened for two nights, 4th, to bad business—in fact, so bad that no entertainment was given, 5th. The finest audience of the season was the one that greeted Minnie Maddern, 6th, in her new play, Caprice. The play and co. fully sustained the reputation that had preceded them. Miss Maddern was called before the curtain several times.

Items: William H. Snyder, a member of the Atonement Band, left the co. at his home here.—W. S. Cleveland, the minstrel agent, was at home for a few hours, 7th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Kate Claxton and a fair co. played Sea of Ice to light house Jan. 31. She had good support at the hands of C. A. Stevenson and R. J. Dustan. Edward Davenport's delineation of Captain De Lascours is too mechanical; he does not put the force into it which is required. Little Lottie Lodge is a bright and beautiful child, and made quite a hit as the infant Maria. That charming actress, Minnie Maddern, supported by an excellent co., appeared in Caprice to a good house 3d. Her Mercy Baxter is a life-like performance. The co. is of unusual strength. Henry Miller is an earnest as well as a capable actor, and impersonates Jack Henderson in a very clever manner. Percy Brooks, as P. Potts, and F. Herndon, as old man Baxter, are deserving of mention. Cyril Scott does a juvenile character in first-class style. All the lady members appeared perfectly at home and to good advantage. Miss Maddern converted her entire audience into friends. The White Slave was presented to a large and well-pleased audience 6th. May Newman, an actress of no mean ability, played the title role in a very intelligent manner. Charles Herman, as Clay Britton, the hero, displayed much force. Passion's Slave, 12th.

Black's Opera House (Samuel Waldman, manager): Neil Burgess in Vim to fair business, 31st. For some reason there was hardly enough vim in the piece on this occasion to entitle it to that name. I do not think the character of Mrs. Puffy as mirth-producing as Widow Bedott. Cora Van Tassell opened to crowded house 2d in Fanchon, and played to good business for a week in The Danites, East Lynne, Kathleen Mavourneen and Enoch Arden. By some she is said to equal if not excel Mrs. Rankin as Nancy Williams, but her support, while fair, is not sufficiently strong to favorably compare with what has visited us before in this popular drama. The prices, twenty, fifteen and ten cents are quite popular, and the engagement was a financial success. Carrie Swain, 12th.

Item: Competition runs high at present here, but on account of low prices at Black's and first-class attractions at the Grand, neither has suffered last week. Prices for White Slave were reduced to fifty, thirty-five and twenty cents. Comfortably filled house.

WASHINGTON, C. H.

Music Hall (H. B. Smith, manager): The Wymans (Alf and Lulu) presented Yakie 2d and Kathleen Mavourneen 3d. Small audiences.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Charles A. Gardner, in Karl, the Pedler, appeared 4th to one of the largest audiences of the season. The seating and standing capacity of the house being exhausted before eight o'clock. Mr. Gardner has always been a favorite in Canton, and his first appearance before the audience was greeted with cheers and rounds of applause. The play is an improvement over the old Karl, and decidedly sensational from beginning to end. It sparkles all through with bright and witty things. The co. is not as good as it might be. Signor La Cardo began a three nights' engagement, 6th, opening to a packed house. Gift distributions the magnet.

HAMILTON.

Globe Opera House (Meyers and Cornell, managers): Mr. Rooney played to a packed house, 3d. Richardson's co., 5th, 6th and 7th, to slight business.

NEWARK.

Music Hall (James Miller, manager): Frederick Warde in Richard III., 4th.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Frances Bishop and Alf McDowell came 2d to a full house in Muggs' Landing. Miss Bishop is a clever little actress, and very favorably impressed as Little Muggs. Alf McDowell made the most of Asa G. Beck. The plot of the play is so incoherant that bets were being offered and taken as to which was the villain, even after the third act, and your correspondent raked in a whole cigar by a happy guess. Co. only fair.

Icicles: The twenty-five cent scheme is paying well. Muggs' Landing drew about $225 at that price.—Peter Dalzell is now leader of the Opera House orchestra.—THE MIRROR is on sale at Hanna's music-store in the Opera House Block.

FINDLAY.

The Original Dime Museum co. opened a three nights' engagement, 2d, to a fair but well pleased house, and continued to large business, 3d and 4th. The co. contains a number of clever specialty performers, notably Willis and McGrath, Irish song-dance-men. J. R. Waite's Comedy co., 9th, week. Felix A. Vincent is hovering conveniently near, and is likely to pounce down upon us at any moment.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Frederick Warde played Merchant of Venice and Katherine and Petruchio, 5th, to a large and enthusiastic audience.

KENT.

Opera House (W. S. Kent, manager): Charles A. Gardner, in Karl, the Pedler, appeared 7th, to a good house. The singing of Mr. Gardner was excellent; ditto his acting. Support good. Special credit is due Little Eva Scott for her rendition of Heinrich.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Minnie Maddern, 6th, in Caprice—a charming play, splendidly mounted and superbly acted. By all odds the most satisfactory attraction that the management has secured since the house was opened. Eight hundred people were in the theatre: and owing to the delay in bringing in a hundred extra chairs the curtain did not ring up till nearly nine o'clock. Miss Maddern's acting, in its beautiful simplicity, is simply superb. Her support was first-class all through.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Prince Methusalem continues to excellent business This house is doing the best business ever known in this city. Maritana will follow.

New Market Theatre (J. P. Howe, manager): Grismer played Under the Gaslight Jan. 26 to fair houses. Michael Strogoff, 29th. Katie Putnam, 2d.

Items: Charles Cornelius is here for the purpose of having a theatre built.—The drilling of the lady cadets in Prince Methusalem excites universal admiration.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Mme. Janish concluded a moderate week's business, 6th. She made a very favorable impression. Camille was given three times. The other parts in which the lady appeared are utterly beneath her, and should be abandoned. Madame was supported excellently by Frank Losee, and the remainder of the co. did fairly well. Baker and Farron, 9th; Thompson's Beggar Student, 16th.

Library Hall (Frederick A. Parke, manager): Charlotte Thompson resumed her season, 2d, and played the week to fair business. The usual Thompson repertory, consisting of Jane Eyre, Nell Gwynne, and Miss Multon, was given. It is a pleasure to record that Miss Thompson has a new play—Phyllis Denohe—in rehearsal, which will shortly be produced. Mr. Craig, Edna Courtney and Mr. Wooderson rendered good support. N. C. Goodwin, 9th; Evans and Hoey's Parlor Match, 16th.

Academy (H. W. Williams, manager): The Howard Athenæum Specialty co. played its second engagement this season, last week, to good business. Star Specialty co., 9th; Comedy Four, 16th.

Harris' Museum (P. Harris, manager): Peck's Bad Boy drew large crowds all last week. Uncle Tom's Cabin, 9th.

Items: Matt Leland, of the Mugg's Landing co., is in town.—C. W. Roberts was in town, 7th.—Smiley Walker, ahead of Thompson's Beggar Student, is in town.—Madam Kabowles has been engaged by Forepaugh.—Charlotte Thompson and co. will rest and rehearse Phyllis Denohe during this week.—Sam Ryan, ahead of McWade's Rip Van Winkle, is in town.—A local amateur of some note—Lillian Burkhart—made her professional debut, 6th, with the Charlotte Thompson co.—Janish will produce As You Like It during her forthcoming Boston engagement.—Charlotte Thompson and co. visited Dixmont Insane Asylum, 4th, and treated the patients to three acts of Jane Eyre.—A compromise was effected, 4th, in the suit brought by George W. Peck against G. W. Heege, of the Boston Globe Theatre, to restrain the latter from playing Peck's Bad Boy. Mr. Heege agrees to drop the name "Peck," and to produce his play under the title of The Bad Boy.—John F. Fields and Frank Hanson (Fields and Hanson) will separate upon the conclusion of their engagement with the Howard Athenæum co. Fields doubles with Hanson, of Weston and Hanson. The retiring Hanson will open a saloon in Boston.—Edna Courtney, with the Charlotte Thompson co., made a very favorably impression at Library Hall last week.—Lizzie Brose, of this city, will shortly return to the stage.—Edward Clayburgh was in town, 6th. Frances Kemble accompanied him.

NEWCASTLE.

Opera House (R. M. Allen, manager): Suydam Brothers' Humpty Dumpty co. drew good houses at cheap prices, 5th, 6th and 7th, and gave a very fair entertainment. Charlotte Thompson, advertised for to-night, 9th, canceled. Muggs' Landing, 13th. Charles Gardner, 14th.

Item: Newcastle Minstrels reorganized under name of Russell and Connery's Minstrels, play Lutonio, O., 16th, Sharon, Youngstown and Mercer to follow.

COLUMBIA.

Opera House (Joseph Tramer, manager): Tony Denier's Humpty Dumpty troupe drew a very large house, 7th. The performance was up to the average. The Ellis Family to a good house, 9th. Fannie Davenport in Fedora, 17th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Tony Denier's Pantomime co. drew a fair-sized audience, 4th. Messrs. Fry's Concert co. to a small but fashionable audience, 6th. Fine entertainment. Private Secretary to one of the largest audiences of the season, 7th. Every seat occupied, and a goodly number standing. The co. gave great satisfaction.

OIL CITY.

Opera House (Kane and Tracy, managers): Nat Goodwin appeared, 5th, in Confusion. The audience was kept in the best of humor. Good house. Bijou Minstrels, 11th.

READING.

Academy of Music (John D. Mishler, manager): Harry Montague's Comedy co., in Antics, gave six performances to fair business 2d, 3d and 4th. Tony Denier's Humpty Dumpty co. was greeted by two crowded houses, 7th. Very satisfactory performance. Gus Williams, in Captain Mishler, 13th.

Grand Opera House (George M. Miller, manager): Mr. and Mrs. George S. Knight, supported by Robert E. Graham, in Over the Garden Wall, 2d. Good business. The play was well received and much enjoyed. The Private Secretary, 3d. Best comedy of the season. It was highly enjoyed by a large and fashionable audience. Queen's Evidence, as produced by Harry Jackson and Florence Noble, 6th, 7th, greatly pleased a large audience.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Tony Denier's Humpty Dumpty co. appeared 5th to a very large house, giving good satisfaction. Private Secretary 6th to a very large and fashionable audience; performance first-class. Gus Williams 14th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Benefit of the manager 6th, with Maggie Mitchell in Little Savage as the attraction. As we predicted, the Hall was crowded. The receipts footed up $600 as the Benefit Fund. Maggie was bright and piquante as usual, and was loudly applauded. The co. is a very good one, the costumes new and handsome. Manager B. invited the attaches of the theatre and the newspaper men to a collation, served at 11.30 on the night of the benefit. All heartily enjoyed the viands and liquid refreshments. Mose is to be congratulated upon the success of both benefit and banquet.

HARRISBURG.

Opera House (Markley and Till, managers): Tony Denier's Humpty Dumpty co. 3d, to one of the best houses of the season. The upper house was packed, and the lower house filled, very few seats being vacant. The good business done was caused by the management meeting the demand for reduction in the rates of admission. The Pantomime went off in the usual style of such things. The specialties given were good of their kind.

Opera House (H. J. Steel, manager): The Knights in their new play, Over the Garden Wall, 4th, to a fair house. The comedy was productive of much hilarity, as it is constructed for "laughing purposes only." The Knights, R. E. Graham, *et al.*, were very good; but the characterization of Bridget by G. W. Monroe was the very gem of the night. His laugh was inimitable, and his innocent blunders were painfully amusing. Maggie Mitchell, 5th. The perennially youthful actress drew the usual large audience, and, of course pleased in the role of Maggie the Midget. Gus Williams, 12th; Evans and Hoey's Parlor Match, 14th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Private Secretary, 4th, to good business. The play was well presented and well received. Maggie Mitchell in Maggie the Midget, 7th, to an $800 house. Wallick's Bandit King, 12th and 13th; Bella Moore, 14th; Fanny Davenport, 21st.

JOHNSTOWN.

Union Hall (C. J. Ellis, manager): William Stafford as Hamlet, 5th, to a fair house. The audience showed their appreciation of fine acting by calling Mr. Stafford and Miss Foster before the curtain three times. Their support was very good. Private Secretary, 12th; Muggs' Landing, 19th.

Notes: Manager Ellis is in New Orleans taking in the World's Fair.

McKEESPORT.

White's Opera House: (James E. White, manager): Louis Aldrich in My Partner on 7th, second appearance this season. Full house.

Item: Dr. T. L. White, assistant-manager of the Opera House, is in New Orleans on a pleasure trip.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Private Secretary was presented to a crowded house, 2d. Over the Garden Wall by Mr. and Mrs. George S. Knight's co., 3d, to a good audience. Mr. Knight as a German comedian is very successful. He is a native of this county, and passed his early youth not many miles from this city. Maggie Mitchell, in Little Barefoot, had a large audience, 4th. Harry Montague's Comedy co. played at cheap prices to very good houses, 5th, 6th and 7th. An excellant entertainment.

LOCK HAVEN.

Opera House (A. N. Farnsworth, proprietor): Mr. and Mrs. George S. Knight, 5th, Over the Garden Wall, to a large appreciative audience.

UNIONTOWN.

Opera House (Seaton and McLean, manager): Louis Aldrich presented My Partner to a fair sized audience, 5th, but in rather an unsatisfactory manner. Of course Mr. Aldrich admirably sustained his reputation as an actor, but there was a painful lack of proper support in the rest of the cast, with but two exceptions, or possibly three.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last week The Devil's Auction done a very nice business. The co. is in much better shape than when here last. House closed until the 16th, when Burr Oaks will be seen.

Providence Opera House: Great has been the difference in scenes and receipts between Margaret Mather and J. A. Stevens. This week, Monday, Thomas W. Keene will appear in Richard III.; Tuesday, Richelieu; Wednesday matinee, The Fool's Revenge, and in the evening Othello. On Friday and Saturday J. K. Emmet will produce for the first time in this city, The Strange Marriage of Fritz. Edwin Booth, 20th, 21st.

Theatre Comique (Hopkins and Morrow, managers): The management offer this week the following artists: Bobby Gaylor, LeClair Sisters, Sheppard and Hallam, Ward and Lynch, Collins Sisters, Howe and Doyle and Larry Tooley. Entertainment to conclude with Bobby Gaylor's sketch, Mistakes.

Bits: Lee W. Townsend, business manager for Thomas W. Keene, entertained several friends at the Narragansett last week. Orville M. Remington, managing editor of the *Telegram*, is said to be writing a drama for a well-known actor.—The advance sale of tickets indicates a large business for Mr. Keene.—Several well-known managers are after the Providence Opera House, but there is nothing definite as yet.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). Milton Nobles played Love and Law, 2d and 3d, to good business, and before well-pleased audiences. As a stage Bohemian, Nobles has no superior. His support was good, and each member of the co. played his or her part splendidly. Dollie Nobles as Ritta, and George Barnum as Giovanni Conti, were particularly fine. The opera of Crown Diamonds, under the management of Madame J. P. Barbot was sung, 5th, to an overflowing house. The amatures acquitted themselves handsomely, and the leading ladies were literally covered with floral offerings, some of which were magnificent in design. Crown Diamonds will be repeated next week. Edna Carey in Planter's Wife closed the week's amusement. After the second and third acts Miss Carey was called before the curtain. The Friday night's business was good; Saturday's matinee crowded, but Saturday night only fair.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): After many years absence, Frank Mayo entered upon a week's engagement, opening in Nordeck 2d, supported by a fine co., and was well received. Fair houses during the engagement. Davy Crockett was given Saturday night to a large house.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Mattie Dunlap, of this city, late of a Madison Square Theatre co., appeared 5th and matinee as Lady Gay Spanker in London Assurance. It was very gratifying to the numerous friends of Miss Dunlap to notice the progress she is making. The support, by the Nashville Dramatic Club, was marked by some exceptionally good amateur acting, especially that of E. R. Thurman as Sir Harcourt Courtley and A. C. Turner as Mark Meddle. The latter part was filled at a few hours' notice. May Dunlap, sister of the star, was very pleasing in a small part. Negotiations are on for visits to surrounding towns.

Park Theatre (Charles Redmond, manager): The Martinetti Family, pantomimists, is billed for the week.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): The Planter's Wife, with Edna Carey, 2d, to one of the largest houses of the season. Barlow-Wilson Minstrels, 16th; Rhea, 19th; Silver King, 23d and 24th; Joseffy, 28th.

CHATTANOOGA

James Hall (Stoops Brothers, managers): A good-sized audience attended. The Planter's Wife, 3d. Edna Carey acted finely. The entire support was good. Silver King, 21st.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Only a Farmer's Daughter, 8th, to a fair house. Lillian Lewis as the Adventuress and Esther Lyon as the Daughter sustained the parts most successfully, and to the entire satisfaction of the audience. Mrs. Emma Frank and Little Minnie Girvin were simply wonderful. Silver King, 14th.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall, manager): The Silver King co., with N. C. Bangs in the title role, appeared Jan. 29, 30 and 31 to full houses. That Bangs is a promise here was clearly shown by the hearty reception accorded him. J. T. Raymond, 2d, to the largest house of the season in Congress. In Paradise, 2d; Colonel Sellers, 4th. Manager Greenwall, with his usual enterprise, has booked for the near future. Ristori, Emma Abbott, Lizzie Evans and Minnie Maddern.

WACO.

Garland Opera House (J. P. Garland, manager): Roland Reed in Hamburg, 4th, to one of the largest houses of the season. Reed is a great favorite here and both play and star delighted the audience. Mme. Ristori, 19th.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Roland Reed in Cheek and Humbug, 2d and 3d, to crowded houses. Every one delighted. Support very good.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Mattie Vickers, 3d and 4th, to small business. Dickson's Sketch Club, 5th and 6th, to fair business. Deserved better.

DANVILLE.

Pace's Opera House (Hodnett and Conrad, managers): Mattie Vickers supported by Charles Rogers gave a poor performance to poor house, 2d. Dickson's Sketch Club gave very enjoyable matinee and night performances to fair houses, 7th. The souvenirs given away by the co. are very pretty and attractive.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The house on the 4th was filled with spectators anxious to witness the first presentation in our city of the renowned play, Her Atonement. The splendid band and orchestra in the street parade and at the performance was considered the finest ever heard here. The overture was superb As the band followed by the soldiers appeared on their return from the war, and marched across the stage playing, "Marching through Georgia," we heard an old army officer in the audience remark, that should the house have been filled with veterans they would almost have raised the roof with their cheers. House that not every co. that visits us can boasts of.

Item: Six members of Her Atonement Band will return to Wheeling, W. Va., shortly to fill a six week's engagement at a skating rink.

WHEELING.

Opera House (W. S. Foose, manager): Her Atonement was presented 2d and 3d to very good business. The audiences were much pleased with the performance. Evans and Hoey appeared in A Parlor Match to a full house 5th. The audience was delighted with the play. Joseph Murphy, 20th, 21st.

Academy of Music (Charley Shay, manager): Fanny Beane and Charles Gilday in Collars and Cuffs last week to good business. Drew comb., 16th.

Item: Robert Grau will have on the road next season a burlesque co. playing Cinderella. Mr. Grau has been in the city three or four days. He is somewhat under the weather.

WISCONSIN.

MILWAUKEE.

Monte Cristo presented for the second time in this city on the 5th, 6th and 7th, and was greeted by large and enthusiastic audiences. James O'Neill in the title role repeated his former success, though he still spoils the general effect by his rowdyish acting in the last scene. Ralph Delmore made a success of the part of Noirtier, and in our opinion far surpasses his predecessor in the part. His disguises are well taken, and his acting strong and manly. Miller Kent, as Albert de Morcerf, was hardly up te the requirements of the part and the Villeport of H. B. Bradley was rather weak. With these exceptions the cast is about the same as last year: Eugenia Blair has greatly improved as Mercedes, though there is still room for further improvement. Scenery very fine, though showing wear. Wilbur Opera co., 12th, 13th, 14th and 15th.

Academy of Music (Harry Deakin, manager): Youth was presented for the first time in Milwaukee on the 1st, and continued through the week to only fair business. The raising of prices in this time of roller rinks was hardly a wise one. Frazer Coulter as Frank Darlington, F. M. Burbeck as Major Reckley and J. T. Craven as Larry O'Shesey, carried off the honors among the gentlemen. Grace Thorne acts the part of the adventuress, Eve De Malvoise, with spirit, and Nellie Lingard was graceful and pretty as Olive Wenlock. The piece is elegantly mounted. The Milwaukee Cadets have covered themselves with glory by their bearing in the battle scene. Fantasma week of 9th.

Items: Lilly Clay's Adamless Eden co. was the attraction at Slensby's last week.—Alice Clarke rivals Wainratta in the invisible wire act.—The Amy Gordon Opera co. will begin a twelve nights' engagement at the Academy, 23d, at bottom prices.—W. J. Fielding is in the city in advance of Fantasma.—Lights o' London gave two performances at the Grand, 8th, and Alice Oates the same at the Academy.—Arrangements are being made to bring the Damrosch Opera co. here.—John Slensby established reduced prices, 9th.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Wilbur Opera co. to very poor business, 5th. Romany Rye, 11th and 12th.

Item: Ada Somers is visiting friends here.

RACINE.

Turner Hall (John T. Vaughan, manager): Janish in Camille, Jan. 30, to a very poor house. The performance was one of the best of the season. Madame deserved a crowded house. Lights o' London, owing to very poor business, played but one night (4th) instead of two. A dozen people dismissed second night.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Two Johns Comedy co., Jan. 31 and 1st, to good houses. John Stewart and John Hart furnished more fun in the comical and ludicrous situations of the play than any two comedians we have yet seen. Augustus Chambers is bright and vivacious, and rendered the part of Mrs. Rasher in good style. Addie McCready did excellent work, playing three different roles. Emily Northrop as Eugenie received hearty applause for her good singing. She has a sweet, melodious voice, which she uses to good advantage in the second act.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Oliver Byron and co., 2d, in Across the Continent, to a $600 house. On his return from the Coast he will present Rags and Bones. Daly co., 17th, in Vacation.

CANADA.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Joseph Murphy played a return engagement 4th and 5th and succeeded in drawing large houses. His plays have a firm hold on our people. Frank Girard's Cold Day drew a good house 6th and proved very mirth-provoking. The play has but a shred of a plot, but abounds in ridiculous situations and funny speeches. The specialties of Gracie Emmet and Messrs. Havens and Earle were well received.

MONTREAL.

Academy of Music (Henry Thomas, manager): Maubray and Overton's Wages of Sin co. have broken the spell of bad business at this house. Large houses every night of last week, opening 3d. Marie Prescott, who takes the place of Agnes Booth, appeared for the first time on Tuesday night. She fairly captured the audience by her fine impersonation of Ruth Herrick. Messrs. Maubury and Overton do good work as the Curate and Stephen Marler, respectively. Support excellent.

Royal Museum: Corinne, Jennie Kimball and the Merriemakers as usual drew overflowing houses at cheap prices week of 2d. The co. is a fair one. The costumes are elegant. The Bandmann-Beaudet co. next week in Othello, Richelieu and Don Cæsar de Bazan.

QUEBEC.

Opera House (J. B. Sparrow, manager): Week of 2d, Edwin Lang's Comedy co. in Scheming. The co. is good and makes the best of the play, which in itself is not much, as it has little or no plot. Miserable business.

Music Hall: W. Russell, manager): Week of 9th, Mazeppa, with Louise Buckingham as the Tartar Prince.

OTTAWA.

Grand Opera House (John Ferguson, manager): Lytell's comb. presented Silver King and Romany Rye, 2d, 3d and 4th, to good business. The plays were especially well mounted, and the acting very good.

ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager): Joseph Murphy played Kerry Gow to the largest house of the season.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Dan's Tribulations, 2d, 3d and 4th, to good business. The piece was well received, but in my mind cannot compare with Squatter Sovereignty. Night of 5th was the society event of the season, being a performance in aid of the Toronto Relief Society, by the Amateur Christy Minstrels—an organization of our fashionable young men. They appeared in blackened faces and dress-suits, the eight end-men being conspicious by their gorgeous attire. The performance was a great success. The house was packed from pit to dome. A Cold Day when we Get Left was presented, 6th and 7th, to a fair business. The co. is a good one, and make the most they can of the skit. Messrs. Wills and Burke are very clever comedians. Wages of Sin, 9th, week.

Montford's Museum (A. Fisher, manager): Yank Newell's co. presented Muldoon's Picnic, week of 2d, to very large houses. A clever variety entertainment preceded the Picnic. Uncle Tom's Cabin week of 9th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Lewiston, Me., 12; Lynn, Mass., 13; Newport, R. I., 16.

A MOUNTAIN PINK CO. (Bella Moore): Bellefonte, 14; Wilkesbarre, 12; Scranton, 14; Brooklyn, N. Y., 16, week.

ANNIE FIRMIN'S CO.: Bartow, Fla., 13, 14; Tampa, 16 to 19; Key West, 23 to 27.

A MOUNTAIN PINK CO. (Laura Dainty): Lamar, 12; N. Springfield, 13; S. Springfield, 14; Columbus, Kas., 20; Independence, 21; Parsons, Kas., 23; Fort Scott, 24.

AIMEE: Charleston, S. C., 11, 12; Savannah 13, 14; Richmond, Va., 16, 17, 18; Cumberland, Md., 19; Chillicothe, O., 21.

AGNES WALLACE AND SAM B. VILLA: Ashland, Pa., 12,; Shamokin, 13; Mauch Chunk, 14; Troy, 16, week.

ATKINSON'S JOLLITIES: Gloucester, Mass., 12, 13, 14.

ATKINSON'S BAD BOY CO. NO. 1: Buffalo, 12, 13, 14.

ATKINSON'S BAD BOY CO. NO. 2: St. Louis, 9, week; Belleville, Ill., 16; Cairo, 17; Paducah, Ky., 18; Memphis, 20, 21.

ARNE WALKER CO.: Detroit, 9, week.

ALF AND LULU WYMAN: Springfield, O., 11, 12; Findlay, 13, 14, 15.

BAKER AND FARRON: Pittsburg 9, week; Columbus, 18 to 21.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Indianapolis, 12, 13, 14; St. Louis, 16; week; Louisville, 23, week; Evansville, Ind., March 2, 3; Vincennes, 4; Terre Haute, 5; Columbus, 6; Erie, Pa., 9; Bradford, 10, 11.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Washington, 9, week; Lancaster, Pa., 16; Harrisburg, 17, 18; Reading, 19; Wilmington, Del., 20, 21; Philadelphia, 23, week; Boston, March 2, week; N. Y. City, 9, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Minneapolis, 9, week; Cedar Rapids, Ia., 16; Rockford, Ill., 17, 18; Racine, Wis., 19, 20, 21; Milwaukee, 23, week; Cleveland, March, 2, week; Rochester, 9, week.

BARNEY MCAULEY: Wilkesbarre, Pa., 17; Hornellsville, N. Y., 21.

BERGER AND ENO'S GALLEY SLAVE CO.: Joliet, Ill., 12; Elkhart, Ind., 13; Coldwater, Mich., 14; Kalamazoo, 16, 17; Battle Creek, 18; Charlotte, 19; Lansing, 20.

BARRY AND FAY: Cincinnati, 9, week; Chicago, 16, week.

BURR OAKS CO.: Syracuse, 12, 13, 14; Providence, 16, week.

BOSTON THEATRE YOUTH CO.: Topeka, Kas., 11, 12; St. Joe, 13, 14; Kansas City, 16, week; St. Louis, 23, week.

BUNCH OF KEYS (Frank Sanger, manager): Philadelphia, 16, week.

BUNCH OF KEYS (Dudley McAdow, manager): Marshalltown, Ia., 12; Oskaloosa, 13; Keokuk, 14; Hannibal, Mo., 16; Sedalia, 17; Carthage, 18; Springfield, 19; Ft. Smith, Ark., 20; Little Rock, 21; Hot Springs, 23, 24.

BUNCH OF KEYS (Bride and Frear's): Waltham, Mass., 12; Salem, 13; Chelsea, 14; Taunton, 16; Brockton, 17; Willimantic, Ct., 18; Milford, Mass., 19; Northampton, 20; Fitchburg, 21; North Adams, 23.

BANDMANN-BEAUDET CO.: Montreal, 9, week; Quebec, 16, week; Lancaster, Pa., 23, week.

BASYC'S CO.: Keokuk, Ia., 16, week.

BEEDLES AND PRINDLE'S PLEASURE PARTY: Medeina, N. Y., 12, 13, 14.

BEN COTTON CO.: San Bernardino, Cal., 16, week; Riverside, 24, week.

CLARA MORRIS: Denver, 9, week; St. Paul, 23, 24, 25; Minneapolis, 26, 27, 28.

CALLED BACK CO. (R. B. Mantell): St. Louis, 9, week; Louisville, 16, week; Cincinnati, 23, week.

C. A. GARDNER'S KARL CO.: Greenville, O., 12; Mercer, Pa., 13; Newcastle, 14; Butler, 16; Oil City, 17; Franklin, 18; Titusville, 19; Salamanca, N. Y., 20; Olean, 21; Bradford, 23; Jamestown, N. Y., 24.

CARRIE SWAIN: Springfield, O., 12; Columbus, 13, 14; Cleveland, 16, week; Buffalo, 23, week; Pittsburg, March 2, week.

CLAIRE SCOTT: Worcester, Mass., 9, week; Meriden, Ct., 16, week; New London, 23, week.

CRIMES OF LONDON CO.: London, Ont., 13, 14; Buffalo, 16, week; Cleveland, O., 23, week.

C. L. DAVIS: Ft. Scott, Kas., 13.

C. B. BISHOP: Chicago, 9, week; Cincinnati, 10, week; St. Louis, 23, week.

DION BOUCICAULT: Newark, 12, 13, 14; Harrisburg, Pa., 16; Bridgeton, N. J., 17; Trenton, 18; Allentown, 19; Scranton, 20; Wilkesbarre, 21; Brooklyn, E. D., 23; week; Jersey City, March 2, 3, 4; Paterson, N. J., 5; Orange, 6; Plainfield, 7; Philadelphia, 9, week.

DIXEY-RICE BURLESQUE CO: N. Y. City, Jan. 26—indefinite season.

DICKSON'S SKETCH CLUB: Florence, 12; Charleston, S. C., 16, 17; Columbia, 18; Spartanburg, 19; Greenville, 20, 21; Atlanta, Ga., 23, 24; Macon, 25, 26; Savannah, 27, 28.

DOWNING'S TALLY-HO CO: St. Catherines, Ont., 12; Hamilton, 13, 14; Philadelphia, 23, week.

DEVIL'S AUCTION: Albany, N. Y., 12, 13, 14; Troy, 16, 17, 18.

DALY'S VACATION CO.: San Francisco, 9, week.

DAN SULLY'S CORNER GROCERY: Indianapolis, 12, 13, 14; Brooklyn, 16, week.

DEN THOMPSON: Poughkeepsie, 9; Gloversville, 10; Syracuse, 11; Lyons, 12; Canandaigua, 13; Seneca Falls, 14; Penn Yan, 16; Waverly, 17; Tonawanda, 18; Ithica, 19; Cortland, 20; Norwich, 21; Brooklyn, March 2, week.

DOMINICK MURRAY: Chicago, 9, week; Cincinnati, March 2, week.

DRAPER'S UNCLE TOM'S CO.: Pittsburg, 9, week; Uniontown, Pa., 16, 17; Cumberland, Md., 18, 19; Hagerstown, 20, 21; Baltimore, 23, week.

EDWIN BOOTH: N. Y. City, Jan. 19, four weeks; Hartford, Ct., 17; Holyoke, Mass., 18; Providence, 20, 21.

EVANS AND HOEY: Altoona, 12; Lancaster, 13; Harrisburg, 14; Pittsburg, 16 to 20; Terre Haute, Ind., 21;

St. Louis, 23, week; St. Paul, March. 2, 3, 4; Minneapolis, 5, 6, 7.
EARLE DRAMATIC CO.: Macon, Ill., 16, week; Monequa, 23, week; Pana, March 2, week.
EDWIN BROWN'S GOOD AS GOLD CO.: Baltimore, 9, week.
FLORENCES (Mr. and Mrs.): N. Y. City, 16, three weeks; Philadelphia, March 9, week.
FORRESTER CO.: Utica, N. Y., Feb. 9, week.
FANNY DAVENPORT: Baltimore, 9, week; Wilmington, Del., 16; Columbia, Pa., 17; Easton, 20; Scranton, 21; Buffalo, 26, 27, 28.
FRED. WARDE: Henderson, Ky., 11, 12; Hopkinsville, 13, 14; Helena, Ark., 16, 17; Pine Bluff, 18, 19; Little Rock, 20, 21; Fort Smith, 23, 24, 25; Russellville, 26; Hot Springs, Ark., 27, 28.
FUN ON THE BRISTOL: Albany, 9, week; Montreal, 16, week; Ottawa, 23, week.
FELIX VINCENT'S CO.: Findlay, O., 9, week.
FRANK MAYO: Montgomery, 12; Pensacola, Fla., 13, 14; New Orleans, 16, two weeks.
FRANK GIRARD'S CO.: Toledo, O., 12; Youngstown, 13; Springfield, 14; Cincinnati, 16, week.
GRACE HAWTHORNE: Chicago, Feb. 16, week.
GUS WILLIAMS (J. H. Robb, manager): Harrisburg, 12; Reading, 13; Pottsville, 14; Philadelphia, 16, week; Baltimore, 23, week.
GEORGE C. MILN: Clarksville, Tenn., 12; Russellville, Ky., 13; Bowling Green, 14; Hopkinsville, 16; Hendersonville, 17; Evansville, Ind., 18; Louisville, 19, 20, 21, Frankfort, Ky., 23.
HARRIGAN AND HART'S TRAVELLING CO.: Syracuse, 13, 14; Oswego, 16; Utica, 17; Gloversville, 18; Amsterdam, 19.
HILL'S PEOPLE'S THEATRE CO.: Oswego, N. Y., Jan. 26, three weeks; Ilion, 16, two weeks.
HANLONS: Boston 9, week; Lewiston, Me., 16, 17; Portland, 18, 19; Lowell, Mass., 20; Manchester, N. H., 23, 24; Lawrence, 25, 26; Salem, 27; Chelsea, 28; Harlem, March 2, week; Philadelphia, 9, week; Brooklyn, E. D., 16, week.
HENRY CHANFRAU: Olean, N. Y., 12; Bolivar, 13; Hornellsville, 14; Bradford, Pa., 16.
HAZEL KIRKE CO.: Cincinnati, 9, week; Brooklyn, E. D., 16, week; Chicago, March 2, week.
HARRISON-GOURLAY CO.: Cincinnati, 9, week; Washington, 16, week; Brooklyn, 23, week.
HENRY IRVING: Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks.
HANLONS' FANTASMA CO.: Milwaukee, 9, week; Indianapolis, 16, 17, 18; Milwaukee, 18; Springfield, 20, 21; Lafayette, 23, 24, 25; Dayton, 26, 27, 28; Cincinnati, March 2, week.
HOOP OF GOLD CO.: Chicaco, 9, week; Dubuque, Ia., 20, 21.
HERNE'S HEARTS OF OAK: Chicago, 9, week.
HEEGE'S BAD BOY CO.: Wooster, O., 12; Urichsville, 14.
HARRY WEBBER: Urichsville, O., 14.
HELEN DESMOND: Rochester, 9, week.
HUNTLEY'S DRAMATIC CO.: Montgomery, Ala., 2, two weeks.
HER ATONEMENT CO.: Xenia, 12; Dayton, 13, 14; Cincinnati, 16, week; Louisville, 23, 24; Indianapolis, 25; Lafayette, 26; Crawfordsville, 27; Fort Wayne, 28; Chicago, March 2, week.
IN THE RANKS CO.: Minneapolis, 9, week; Chicago, 16, week; Detroit, 23, week.
JANAUSCHEK: Paducah, Ky., 12; Nashville, Tenn., 13, 14; Columbia, 16; Birmingham, Ala., 17; Meridian, Miss., 18; Selma, Ala., 19; Mobile, 20; Pensacola, Fla., 21; Montgomery, Ala., 23; Atlanta, Ga., 25, 26; Macon, 27; Augusta, 28.
JOSEPH MURPHY: Bay City, Mich., 12; Grand Rapids, 13; Kalamazoo, 14; Battle Creek, 16; Jackson, 17; Fort Wayne, Ind., 18; Springfield, O., 19; Norwalk, 20; Mansfield, 21; Pittsburg, 23, week.
JOHN A. STEVENS: Springfield, O., 13; Cincinnati, 16, week; Louisville, 23, week.
JANISH: Jamestown, N. Y., 12. N. Y. City, 16, four weeks.
JOHN S. MURPHY (Kerry Gow): Louisville, 12, 13, 14; Decatur, Ill., 18.
JOHN MURRAY: Hartford, Ct., 9, week.
JOHN T. RAYMOND: Texarkana, Ark., 12; Little Rock, Ark., 13, 14; Memphis, Tenn., 16, 17; Clarksville, 18; Hopkinsville, 19; Nashville, 20, 21; Chattanooga, 23; Columbia, 24; Louisville, 25, 26; Frankport, Ky., 27; Richmond, Ind., 28.
J. K. EMMET: Brockton, Mass., 12, 13; Providence, R. I., 14; Washington, 16, week; Hagerstown, Md., 25; Cumberland, 26.
J. Z. LITTLE'S WORLD CO: Peru, 12, 13; Detroit, 16, week.
JACQUES KRUGER (Dreams): Jersey City, 12, 13, 14; Danbury, Ct., 17; Hartford, 18; New Britain, 19.
KNIGHTS (Mr. and Mrs George S.): Ft. Wayne, Ind., 12; Toledo, O., 13, 14; Bay City, Mich., 17; Detroit, 19, 20, 21; Grand Rapids, 26.
KATE CLAXTON: Louisville, 12, 13, 14; Cincinnati, 16, week; New Orleans, 23, three weeks.
KATIE PUTNAM: Portland, Ore., 2, two weeks; Victoria, B. C., 16, week; Seattle, W. Ter., 23, week; Taconia, March, 2, 3; Astoria, Ore., 4, 5; Salem, 6, 7.
KINDERGARTEN CO.: Richmond, Va., 12, 13, 14; Brooklyn, 16, week; Albany, 23, 24, 25; Syracuse, 26, 27, 28; Brooklyn, E. D., March, 2, week; Baltimore, 9, week; Philadelphia, 16, week.
KATE CASTLETON: Council Bluffs, 11, 12.
KENDALL DRAMATIC CO.: San Luis Opispo, 10 to 17; Santa Cruz, 18 to 21.
KIRALFYS' SPECTACULAR CO.: New Orleans, Jan. 5, six weeks.
KATHERINE ROGERS: Brooklyn, E. D., 16, week.
KATE GIRARD'S CO.: New Haven, Ct., 9, week.
KATZENBERG COMEDY CO.: Lawrence, Kas., 12; Ottawa, 13.
KIRALFYS' SIEBA CO.: Detroit, 16, week; Cleveland, 23, week.
LAWRENCE BARRETT: N. Y. City, Jan. 5, six weeks; Brooklyn, Feb. 16, week; Boston, 23, four weeks.
LIGHTS O' LONDON (Eastern): Davenport, Ia., 13; Ottawa, Ill., 14; Streator, 16; Joliet, 17; Kankakee, 18; Lafayette, 19, 20; Danville, 21.
LIGHTS O' LONDON (Western): Decatur, 11, 12; Springfield, 13, 14; Terre Haute, Ind., 16, 17; Vincennes, 18, 19; Evansville, 20, 21; Louisville, 23, week.
LIZZIE MAY ULMER: Danville, Ill, 13; Terre Haute, Ind., 14; Lafayette, 16; Logansport, 17; Fort Wayne, 18; Indianapolis, 20, 21; Cincinnati, 23, week.
LIZZIE EVANS: Hot Springs, Ark., 12, 13, 14; Texarkana, 16; Shreveport, La., 17; Marshall, Tex., 18; Longview, 19; Tyler, 20; Palestine, 21; Galveston, 23 to 25; Brenham, 26; Houston, 27, 28; San Antonio, March 2, 3; Austin, 4.
LOUIS ALDRICH (My Partner): Washington, 9, week; Baltimore, 16, week; N. Y. City, 23, week.
LOUISE SYLVESTER: Harper, Kas., 12, 13; Caldwell, 14.
LOTTA: Decatur, Ill., 14; St. Louis, 16, two weeks,
LEOPOLDS: St. Louis, 9, week.
M. B. CURTIS: Buffalo, 9, week; N. Y. City, 16, week.
MAY BLOSSOM CO.: Brooklyn, 9, week; Cleveland, 16, week; Pittsburg, 23, week; Buffalo, March 2, week.
MILTON NOBLES: Wilmington, 12; Raleigh, 13; Goldsboro, 14; Norfolk, Va., 16; Danville, 17; Lynchburg, 18; Richmond, 19, 20, 21.
MINNIE MADDERN: Memphis, 12, 13, 14; Little Rock, Ark., 16, 17; Hot Springs, 18, 19; Texarkana, 20; Marshall, Tex., 21; Palestine, 23; New Orleans, March 2.
MONTE CRISTO CO. (Stetson's): Chicago, 9, week; Cedar Rapids, Ia., 16; Oskaloosa, 17; Des Moines, 18, 19; Council Bluffs, 20, 21; Omaha, Neb., 23, 24; St. Joe, Mo., 25; Kansas City, 26, 27, 28.
MCKEE RANKIN'S CO.: Kansas City, 12, 13, 14; San Francisco, 23, five weeks.
MARGARET MATHER: Lewiston, Me., 12; Saco, 13; Biddeford, 14; Nashua, N. H., 16; Concord, 17; Manchester, 18; Lowell, Mass., 19; Lawrence, 20; Waltham, 21; Worcester, 23, 24; Hartford, Ct., 25; Holyoke, Mass., 26; Northampton, 27; Greenfield, 28.
MATTIE VICKERS: Hagerstown, Md., 12; Carlisle, Pa., 13; Columbia, 14; Lancaster, 16; York, 17; Reading, 18; Pottsville, 19; Shamokin, 20; Harrisburg, 21; Williamsport, 23; Wilkesbarre, 24; Pittston, 25; Scranton, 26, 27; Elmira, N. Y., 28; Ithaca, March 2; Canandaigua, 3; Rochester, 4, 5; Syracuse, 6, 7.
MAGGIE MITCHELL: Trenton, N. J., 11, 12; N. Y. City, 16, three weeks.
MICHEL STROGOFF CO.: N. Y. City, 9, week; Philadelphia, 16, week; Baltimore, 23, week; Norfolk, Va., March 2, 3; Richmond, 4, 5, 6.
MUGGS' LANDING CO.: Youngstown, O., 12; Steubenville, 13; Washington, Pa., 14; Johnstown, 19.
MESTAYER'S WE, US & CO.: Philadelphia, 9, week; Brooklyn, E. D., 23, week.
MAUDE ATKINSON: Bloomington, 9, week.
N. C. GOODWIN: Pittsburg, 9, week; Indianapolis, 23, 24, 25.
NEIL BURGESS: St. Louis, 9, week; Chicago, 16, week; Sterling, Ill., 23; Rockford, 24; Racine, Wis., 25; Oshkosh, 26; Fond du Lac, 27; Sheboygan, 28.
NOBODY'S CLAIM CO.: Portland, Me., 13, 14; Rochester, N. Y., 17, 18.
ONLY A WOMAN'S HEART CO.: Salamanca, N. Y., 12; Warsaw, 13; Attica, 14; Fredonia, 16; Erie, Pa., 17; Warren, O., 18; Ravenna, 19; Massillon, 20; Hudson, 21; Akron, 23; Canton, 24; Alliance, 25; Salem, 26; Newcastle, Pa., 27; Mercer, 28.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Henderson, 12; Evansville, Ind., 13, 14; Louisville, 16, week; Richmond, Ky., 23; Lancaster, 24; Danville, 25; Harrodsburg, 26; Lexington, 27; Mt. Sterling, 28.
OLIVER BYRON: San Francisco, 16, two weeks.
PRIVATE SECRETARY CO. (Leonard Grover, Jr): Johnstown, 12; Latrobe, 13; Uniontown, 14.
PRIVATE SECRETARY CO. (Gillette): Harlem, N. Y., 9, week; Boston, 16, two weeks; Philadelphia, March 2.
PAULINE MARKHAM: Evansville, Ind., 9, week; Columbus, O., 16, week; Cincinnati, 23, week; Chicago, March 2, week.
PAVEMENTS OF PARIS CO.: Rochester, 12, 13, 14; Buffalo, 16, week; Montreal, 23, week; Boston, March, 2, week.
PRIVATE TUTOR (Dawn-Burleigh Co.): Cincinnati, 2, week.
POWER OF MONEY CO.: Detroit, 9, week.
PEOPLE'S THEATRE CO. (Charvat's): New Britain, Ct., 9, week; Norwalk, 16, two weeks; Hartford, March, 2, four weeks.
PLANTER'S WIFE CO. (Edna Carey): Mobile, 19; New Orleans, 16, week.
QUEEN'S EVIDENCE CO.: Washington, 9, week.
ROSE EYTINGE: Colorado Circuit, 9, week.
REHAN'S 7-20-8 CO.: Chicago, Feb. 9, week; Galesburg, Ill., 19.
RHEA: New Orleans, 9, week; Mobile, 16; Montgomery, 17; Atlanta, 18; Knoxville, 19; Huntsville, 20; Columbia, 21.
ROLAND REED: Paris, 12; Sherman, 13; Dennison, 14; Joplin, Mo., 16; Parsons, Kas., 17; Fort Scott, 18; Kansas City, 19, 20, 21; Topeka, Kas., 23, 24; Leavenworth, 25; Lincoln, Neb., 26; Omaha, 27, 28.
ROBSON AND CRANE: Boston, 2, two weeks; Worcester, Mass., 16; Holyoke, 17; Springfield, 18.
RAG BABY CO.: St. Joe, Mo., 11, 12; Quincy, Ill., 13; Burlington, Ia., 14; Chicago, 16, week.
REDMUND-BARRY CO.: Louisiana, Mo., 12; Alton, Ill., 13; St. Charles, Mo., 14; St. Louis, 16, week; Kansas City, 23, 24, 25; Topeka, Kas., 26; St. Joe, 27; N. Y. City, March 2, week; Aurora, Ill., 10; Burlington, Ia., 11; Davenport, 12, 13; Joliet, Ill., 14; Chicago, 16, week.
RENTFROW'S PATHFINDERS: Oswego, 12; Independence, 13; Winfield, 14; Kansas City, 16; Wichita, 17; Emporia, 18; Kansas City, 19.
RICE'S SURPRISE PARTY: Brooklyn, 9, week; Philadelpha, 16, week.
ROBERT MCWADE: Altoona, Pa., 17.
ROMANY RYE CO. A.: Philadelphia, 9, week; N. Y. City, 16, week; Brooklyn, 23, week; N. Y. City, March 2, week.
ROMANY RYE CO. B: Janesville, Wis., 11, 12; Portage, 16.
RISTORI: New Orleans, 9, week; Galveston, 16, 17; Houston, 18; Waco, 19; Fort Worth, 20; Dallas, 21; Topeka, Kas., 23; St. Joe, Mo., 24; Kansas City, 26, 27, 28.
SILVER KING CO. (F. C. Bangs): Columbia, Tenn., 14; Knoxville, 23, 24.
SILVER KING CO. (De Belleville): Wheeling, W. Va., 12, 13, 14; Philadelphia, 16, week.
STRATEGISTS CO.: Chicago, 9, week; Columbus, O., 23, week; Chicago, March 2, week.
SALSBURY'S TROUBADOURS: N. Y. City, 9, week; Troy, N. Y., 16, 17, 18; Albany, 19, 20, 21; Buffalo, 23, 24, 25; Erie, Pa., 26; Sandusky, O., 27; Dayton, 28; Lexington, Ky., March 2; Frankfort, 4, Louisville, 5, 6, 7 Cincinnati, 9, week.
SHADOWS OF A GREAT CITY CO.: New Haven, 9, week; Harlem, N. Y., 16, week; Philadelphia, 23, week; Providence, March 2, week; N. Y. City, 9, five weeks.
STAFFORD-FOSTER CO. (Willis Ross, manager): Titusville, 13; Bradford, 14; Warren. 16; Jamestown, N. Y., 17; Corry, Pa., 18; Akron, O., 23, 24; Massillon, 25; Mt. Vernon, 26; Newark, 27; Lancaster, 28.
STORM-BEATEN CO. (Western): Dubuque, Ia., 13, 14; Quincy, Ill., 16, 17; Springfield, 18, 19; Peoria, 20, 21; Chicago, 23, two weeks.
STORM-BEATEN CO. (Central): New Orleans, 9, week.
SIMMS COMEDY CO.. Keokuk, Ia., 14, week.
THREE WIVES CO.: Brooklyn, 9, week; Buffalo, 16, 17, 18; Detroit, 19, 20, 21; Toledo, 23; Kenton, 24; Dayton, 25; Indianapolis, 26, 27, 28; St. Louis, March 2, week.
T. W. KEENE: Newport, R. I.; 13. Fall River, Mass., 14; Easton, Pa., 16; Scranton, 17; Elmira, N. Y., 18; Jamestown, 19.
THORNE'S BLACK FLAG CO.: Baltimore, 9, week; N. Y. City, 16, week.
TWO JOHNS CO.: Chicago, 16, week.
UNION SQUARE CO.. New Orleans, Feb. 9, six weeks.
WALLACK'S VICTOR DURAND CO. No. 1: Cleveland, 9, week; Chicago, 16, week; Washinglon, 23, week.
W. E. SHERIDAN: Sacramento, Cal., 12, 13, 14; Woodland, 16, 17; Chico, 18; Marysville, 19, 20; Oroville, 21; Nevada City, 23; Carson City, 24, 25; Virginia City, 26, 27; Reno, 28; Salt Lake, March 2, week; Denver, Col., 8, week.
WALLICK'S NEW BANDIT KING CO.: Scranton, Pa., 12, 13; Wilkesbarre, 14; Pittston, 16; Hazelton, 17; Shamokin, 18; Ashland, 19; Shenandoah, 20; Pottsville, 21.
WAGES OF SIN CO. (Marie Prescott): Toronto, 9, week; Detroit, 16, 17, 18; Grand Rapids, 19, 20; Kalamazoo, 21; Chicago, 23, two weeks.
W. J. SCANLAN: Columbus, Ga., 12; Atlanta, 13, 14.
WELLESLY-STERLING CO.: Oneida, N. Y., Feb. 2, two weeks.
WALSH'S COMEDY CO.: Washington, 9, week; Nashville, Tenn., 16, week; Memphis, 23, week.
WILLIAMS COMEDY CO.: Willimantic, Ct., Feb. 5, week.
WAITE'S DRAMATIC CO.: Findlay, O., 16, week.
ZANITA (Tompkins and Hill's): Chicago, Feb. 2, four weeks.
ZOZO: Springfield, 11, 12; New Haven, 13, 14; Jersey City, 16, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Milwaukee, 23, two weeks.
ALICE OATES: Chicago, 9, week; Indianapolis, 16, week; St. Louis, 23, week.
ABBIE CARRINGTON: Racine, Wis., 12; Milwaukee, 13; Monroe, 14; Janesville, 16; Beloit, 17; Madison, 18; Portage, 19; Watertown, 20; Waupun, 21.
BOSTON IDEAL OPERA CO.: Washington, 12 to 21: Philadelphia, March 2, week.
BENNETT-MOULTON OPERA CO.: Haverhill, Mass., 9, week; Manchester, 16, week; Lynn, 23, week; Philadelphia, March 2, week.
CARLETON'S ENGLISH OPERA CO.: N. Y. City, 9, two weeks; Brooklyn, 23, week.
CORINNE MERRIEMAKERS: Worcester, Mass., 9, week; New Haven, 16, week.
DAMROSCH OPERA CO.; Chicago, Feb. 23, two weeks.
DUFF'S OPERA CO.. N. Y. City, Dec. 22—indefinite season.
FAY TEMPLETON: Sioux City, Ia., 13, 14; Minneapolis, 16, 17, 18; St. Paul, 19, 20, 21.
FORD'S OPERA CO.: Des Moines, Ia., 12, 13, 14; Omaha, 16, 17; Council Bluffs, 18; Lincoln, Neb., 19, 20; Sioux City, 21; Minneapolis, 23, 24, 25; St. Paul, 26, 27, 28.
GRAU'S OPERA CO.: Cleveland, O., 16, week.
HARRIS OPERA CO.: Baltimore, 9, two weeks.
JOSEFFY: Norfolk, Va., 25; Knoxville, Tenn., 28.
JEANNIE WINSTON: Portland, Ore.—indefinite season.
LUCIER FAMILY: Worcester, Mass., 9, week.
MINIATURE PATTI CO.: Melrose, Mass., 16; Chelsea, 17; Wakefield, 18; Brockton, 19; Providence, 20, 21, 23.
MCCAULL'S METHUSALEM CO.: Philadelphia, Feb. 2, two weeks.
MCCAULL'S PATIENCE CO.: Washington, 23, week; Richmond, Va., March 2, 3, 4; Norfolk, 5, 6, 7.
N. Y. IDEAL OPERA CO.: Jacksonville, Fla., 2, two weeks; Key West, 16, two weeks; Cedar Keys, March 2, two weeks.
MCCAULL'S APAJUNE CO.: N. Y. City, Dec. 15—indefinite season.
MEIGS SISTERS: St. Louis, 19.
MAPLESON'S OPERA CO.: St. Louis, 9, week.
THALIA OPERA CO.: Philadelphia, 9, week.
ST. QUINTEN OPERA CO.: St. John, N. B., 9, week.
THOMPSON'S OPERA CO.: Ann Arbor, Mich., 12; Sandusky, O., 13; Erie, Pa., 14; Pittsburg, 16, week; Detroit, 23, week.
WILBUR OPERA CO.: Milwaukee, 12 to 15; Dubuque, Ia., 23, 24.

MINSTREL COMPANIES.

BARLOW-WILSON: Lynchburg, Va., 14; Knoxville, Tenn., 16; Atlanta, Ga., 17; Columbus, 18; Montgomery, Ala., 19; Pensacola, Fla., 20; Mobile, Ala., 21; New Orleans, 23, week.
CALLENDER'S: Norristown, Pa., 13; Chester, 14; Baltimore, 16, week.
HYDE AND BEHMAN'S: Troy, 12; Cohoes, 13; Poughkeepsie, 14.
HI HENRY'S: Fresno, N. S., 12; Amherst, 13; Chatham, 14; Newcastle, 16; Moncton, N. B., 17; Sussex, 18; St. John, 19.
SAWYER'S GEORGIA: Trenton, N. J., 13, 14, 15.
SKIFF AND GAYLORD'S. Rochester, 16, week; Buffalo, 23, week.
T. P. W.: Philadelphia. Feb. 9, two weeks; N. Y. City, 23, week.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: Council Bluffs, Ia., 12; Omaha, 13, 14; Denver, Col., 16, week.
BAYLIES' BRIGHT LIGHTS: Buffalo, 9, week; Chicago, 16, week; Meriden, Ct., 19, 20; Danbury, 23, 24; N. Y. City, 26, week.
BEANE-GILDAY CO.: Columbus, O., 9, week; Indianapolis, 16, 17, 18; Toledo, 19, 20, 21; Buffalo, 23, week; Chicago, March 2, week.
DAVENE-AUSTIN ALLIED ATTRACTIONS: N. Y. City, 9, week; Baltimore, 16, week; Philadelphia, 23, week; Pittsburg, March 2, week; Cincinnati March 9, week.
FANNY LOUISE BUCKINGHAM: Quebec, week.
GRAY-STEPHENS CO.: Brooklyn, E. D., 9 Week.
HOWARD ATHENÆUM CO.: Brooklyn, 9, week; N. Y. City, 16 week; Boston, 23, week; N. Y. City, March 2, week.
HALLEN AND HART CO: Cincinnati, 9, week.
IDA SIDDONS' MASTODONS: Baltimore, 9, week.
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TELEGRAPHIC NEWS.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Feb. 11.—Henry Irving opened at the Opera House in Eugene Aram to a large audience. The star gave a fair specimen of his powers in the second act, but the third was devoted to abnormally extravagant gestures and howling appeals to heaven. Helen Terry is by all odds the star of the company.

At the Walnut, the Thalia Opera company opened the week in Nanon. The opera is bright and the music well sung. The orchestra was decidedly bad.

We, Us & Co., at the Arch, began their engagement to a crowded house. The play, so-called, is but a potfull of nonsense, consisting mainly of yodelling, songs, dances, clogs, choruses, etc. Kendall, Rochester and Mrs. Mestayer are clever.

The Chestnut was comfortably filled by lovers of minstrelsy. Thatcher, Primrose and West carry the banner. The Romany Rye crowded the National. Prince Methusalem continues to draw well at Haverly's. Bad weather. Good attendance all round.

Blue Mondays.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Feb. 12.—I must note the week's opening with the usual grumble against the weather. Monday night was—as it has been for weeks—very unfavorable for the theatres. A pouring rain and icy pavements caused any one with average good sense to remain at home.

Tally-Ho, a new visitor, is at the Court Street Theatre. For the night, quite a large audience was present. M. B. Curtis was seen at the Academy of Music. The house was fairly filled, and Spot Cash created as favorable an impression as its predecessor.

Baylies' Bright Lights, which are shining at the Adelphi, had rather a light house.

Snowed Under.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Feb. 11.—We are snowed under. Regular letter will probably not reach you.

Zanita, at McVicker's; Sieba, at the Grand. First week's business large; second week small; weather the cause. Monte Cristo drew a good house at the Columbia. Little Duke, at Hooley's ditto. Two Johns, at the Academy and Sentenced to Death, at the Standard, opened to small houses.

Snowbound.

[BY TELEGRAPH TO THE MIRROR.]

MOLINE, Ill., Feb. 11.—The Flora Moore Bunch of Keys company have just been released from a snowdrift near Alexis, Ill. They had been detained three days.

Presentation.

[BY TELEGRAPH TO THE MIRROR]

DANBURY, Ct., Feb. 11.—Although Monday was a very disagreeable night, Hyde and Behman's Minstrels drew one of the largest houses of the season. In the middle of the overture, Interlocoter Kayne called Henry Carmody, a member of the company, and a Danbury boy, to his side, and in a neat speech presented him with a gold-headed cane and gold watch and chain, presents from his large circle of friends here.

Miss Mather in Boston.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Feb. 11.—Margaret Mather made a great popular success as Lady Macbeth Monday night at the Boston Theatre. She was called at every curtain and three times after the sleep-walking scene.

Robson and Crane had a crowded house at the opening of the second week to see them in Joseph Bradford's comedy, The Cherubs. Audience delighted.

The Sorcerer was given to a fine house at the Bijou.

The Hanlons appeared in Le Voyage en Suisse at the Globe; Fantine entered upon its last week at the Boston Museum, and Kernell's New Enterprise was the feature of the Howard.

Down the Ohio.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Feb. 9.—Monday was a sort of weather bazar, with every element on display and contending for supremacy, and business in consequence was rather depressed.

At Macauley's Minnie Maddern opened in Caprice to a rather light house. She was warmly received, and with more propitious weather will fare well.

Dan Sully's Corner Grocery began a return engagement at the Temple to-night to a very good top-heavy house. His prospects are good for the remaining two nights of his engagement.

A small audience was in attendance at the Grand to witness the opening of C. B. Bishop in Widow Bedott. The piece was well performed and seemed to take well. Bishop's supporting company is a very good one.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

NEW BRITAIN, Ct., Feb. 11.—People's Theatre company obliged to sell standing-room for Two Orphans Monday night.

PROVIDENCE, Feb. 11.—Thomas W. Keene appeared in Richard III., at the Providence, Monday night, before a large and fashionable audience.

TOLEDO, O., Feb. 11.—Topsy Venn, with [illegible] of the Adamless Eden, drew a good [illegible] Monday night.

FALL RIVER, Mass., Feb. 11.—On Monday night, after an absence of four years, J. K. Emmet made his reappearance in this city. Our people took kindly to The Strange Marriage of Fritz. The audience was fairly large.

WILLIAMSPORT, Pa., Feb. 11.—The Bandit King was presented to a good-sized and very enthusiastic audience Monday night. The inclemency of the weather prevented a large attendance. J. L. Wallick and F. Lyons were well received.

CANANDAIGUA, Feb. 11.—Murray and Murphy, in Our Irish Visitors, appeared before a large and well-pleased audience last night.

SPRINGFIELD, Mass., Feb. 11.—The Devil's Auction, Monday night, had its usual large house of masculines. The Herberts as acrobats are great. Ballet fair, with only one premiere instead of the two advertised.

PITTSBURG, Feb. 11.—On Monday night Baker and Farron opened to a fair audience at the Opera House. Nat Goodwin drew a large house to Library Hall. Star Specialty company ditto at the Academy.

The Stage and Its People

A Western journalist contributes to THE MIRROR his views on the condition of theatrical affairs. While we may not endorse all he says, we commend much that is in the article to the notice of the profession. He writes:

The present season will be regarded by the theatrical world as the most disastrous of the Nineteenth century. Untold numbers of companies have stranded upon the rocks of adversity while attempting to brave the dangers of an ocean of vicissitudes, the waters of which were troubled first by the fierceness of a campaign unparalleled for bitterness in political history, and, secondly, by a stringency in the money market occasioned by bank failures and business suspensions almost unheard of in the financial crises of commercial circles. In the *debris* of the wrecks we find many worthy concerns that have for years withstood the scathing storms of criticism, and were just on the eve of entering a safe harbor when the star of their destiny, as the beacon in the light-house, disappeared, and they went down with their less pretentious followers, whose first voyage proved conclusively that the sailing was by no means smooth for weak crafts. Let us hope that the latter have learned a salutary lesson, and will henceforth and forever steer clear of the properly-manned and thoroughly-equipped vessels built out of mental stability; that flaunt to the breeze the white spars of scholarly attainments, and are guided by the halo and glory of a fame acquired only through years of diligent study, and which entitles them to a passport into every clime. Many that have gone down justly deserved the fate, and among them we count with pleasure "The Ten-Cent Comedy Company" and the "Artists from the First-class New York Theatres," selected expressly to support Miss Schreecher, of Owl Town; also, the troupe that advertises "Each Actor an Artist and Each Artist a Star," "None but Lady and Gentlemen Performers," etc., etc.

True exponents of the legitimate drama should devise some means of bringing these vampires into everlasting ridicule. Their numbers are becoming too great, and they are a burden as well as a disgrace to the profession. Men and women who love their profession and whose devotion to the art dramatic make them worshippers at its shrine for other than pure mercenary motives, can not fail to recognize this fact. Regular theatre-goers are also cognizant of it, but there are multitudes of patrons of the theatre whose literary tastes can readily discriminate between good, bad and indifferent portrayals of the sublimest tragedy or the most ludicrous farce, that look upon these "snides" as part and parcel of the theatrical world. And so they are. They are one part of the theatrical world that is fast bringing the other into disrepute and disrespect. They are not only deficient in their stage business, but some of them are loose in their morals, and are consequently the direct cause for so much gossip and scandal about people of the stage. If a slang expression is permissible here, some of them have had the "exquisite cheek" to go abroad and court the praises of British nobility and French chivalry—not by the display of histrionic ability, but by exhibiting their beauty before these aristocrats and allowing their virtue to take care of itself.

It is just through such brazen-faced and audacious conduct of alleged artists that the English lords have at last been forced to find fault with the queen of tragedy and pronounce the gifted and peerless Mary Anderson not as artistic as she might be; because, forsooth, she has been found to be strictly virtuous. And this is the method by which these English boobies pass upon the talent of a woman whom the Queen of England may well envy. The estimate placed upon the virtue of actresses by these would-be critics is enough to cause the Bard of Avon to rise from the tomb. And, yet, it is not as distasteful as the custom some alleged intelligent Americans have of passing upon the virtue of *all* actresses because one or two have been found yielding to temptation and have really been more sinned against than sinning.

Growing out of all this, we regret to say, persons who compose the dramatic profession are beginning to be viewed with a suspicious eye, and it will do no longer for them to bear one another's burden. The profession has suffered too much from invasions of such representatives as Bernhardt, whose talents are great, but whose virtue is questionable. The unsuccessful attempt to elevate to the stage such women as Theresa Surla, who brings no other recommendations than a pretty face and the blood-stains of her dead paramour upon her hands, can never be fraught with any good results, and those who attempt such schemes should be frowned down instantly. In order to evade the imposition of such vampires, the time has come when the line of demarkation in theatrical circles must be drawn closer, when the talented should be separated from the virtuless, the artistic from the inartistic, and *vice versa*. The proper way to do this is for the true exponents of the legitimate drama to band together and form among themselves a society, to become a member of which will be significant of one's knowledge of the art, his or her love for the profession, and an indication of his or her moral and social standing. Let the society, or order, be named, for instance, "The American Dramatic Protective Association," and persons or companies who are members thereof will take a pride in placing the fact on their lithographs or other advertising matter. A neat monogram of "A. D. P. A." would answer the purpose admirably and convey the meaning at once.

Such a move, we are confident, would elevate the profession higher in the estimation of the social world, and put a stop to the ofttimes groundless scandal which outsiders manufacture against stage people in order to appear smart in the eyes of the public. It would create a new taste for the drama while making it fill the sphere for which it was originally created. All of the smaller frys would vanish before such a gale of reformation, and be swept into everlasting oblivion, while the receipts at the box-office would continue to increase in proportion.

Professional Doings.

—Haverly has but a small interest in Michael Strogoff.

Louis Aldrich has a new play called The New Dominion.

—Rose Wood will appear in Victor Durand in San Francisco.

—Notice to Quit, McKee Rankin's play, was not a success in Chicago.

—Emma Latham seriously thinks of starring in the Spring in Theodora.

—Antoinette Bella, the Zanita danseuse, has created a furore in Chicago.

—Henshaw and Ten Broeck have gone on the road again with Tactics.

—Charles Barton will remain in the city, representing Edward Clayburgh.

—G. W. Gale, stage-manager from the principal London theatres, is at liberty.

—There will be several changes made in the staff of the Fifth Avenue next season.

—Marie Heath is resting in the city. She denies the report that she has been ill.

—Clarke Sammis is to manage Charlotte Thompson when her new play is ready.

—The De Belleville Silver King company will close in Philadelphia in a fortnight.

—It is reported that Austin and Stone, of Boston, will dissolve partnership in June.

—Leona Dare, the trapezist, who met with an accident in Spain, is in a bad condition.

—Captain Thompson is engaging people for Robson and Crane's company for next season.

—The Boston Museum company think they have been meanly treated by the New York critics.

—Henry Dixey will introduce his new song, "Bold Jack Donahue," in Adonis on Monday night.

—All the May Blossom company will attend the Victor Durand matinee on Friday afternoon.

—Jay C. Taylor is now leading tenor at the Casino. His voice is of great compass and purity.

—Lizzie Bradley, who plays a part in Ixion with much vim, is a young sister of Jennie Hughes.

—A number of papers are sent to the rooms of the Actors' Fund, where they are filed when received.

—A report comes from Jacksonville, Fla., that Hall's Circus has been lost at sea en route to Nassau.

—S. Henry Pincus gives the Madison Square management great satisfaction as Buttons in The Rajah.

—Zanita and Sieba are running in lively competition in Chicugo, with the odds in favor of the former.

—Hoyt, Merry and Mazzanovich are engaged upon the scenery for the Casino production of Nanon.

—Barrett's New York Ideal Opera company opened in Jacksonville, Fla., on Tuesday night to a good house.

—A niece of Agnes Booth recently appeared professionally in Newark under the name of Helen Hosmer.

—John McCaull is making elaborate arrangements for La Belle Helene, which will be done at Wallack's.

—The Private Tutor company under Dawn and Burleigh's management returns to town for "reorganization."

—Ida Mulle is reading a play by Howard P. Taylor, and will decide shortly as to its production next season.

—William Friend, of Fort Wayne, rejoins Clayburgh's Creole company. This is his first season on the road.

—The business with May Blossom down at Niblo's is phenomenal. Hundreds are turned away at every performance.

—Rose Eytinge plays a night or two this week in Aspen, Col., making a sixty-mile stage journey. She has a guarantee.

—C. R. Gardiner has added more specialists to his Zozo company. A female violinist now delights the bucolic theatre-goers.

—John E. Ince is now playing the American Correspondent in Michael Strogoff. Signor Conti is balletmaster with the same company.

—Mlle. A Navarro will appear in His Last Legs at Waldron's benefit to-day. The lady has recently returned from Europe.

—Thatcher, Primrose and West's Minstrels open at Niblo's Garden on Monday night. The engagement will be a grand minstrel revival.

—The waltz-song which Raberg sings in the last act of Nanon in German does not belong to the opera, but to Millocker's Countess Du Barry.

—Mortimer Murdoch's plays, Lost Love and Proved True, have been purchased by James M. Hardie and John P. Smith, respectively.

—J. H. McVicker is spoken of as a candidate for Mayor of Chicago. The city has already had a member of the profession in the office.

—Sonnenthal's repertoire will consist of Peter and John, Kean, Hamlet, Marquis Villmor, Uriel Acosta, Lubeerbaum and Bettelstab.

—Manager Bardwell, of Elmira, N. Y., will not book ten-cent attractions at his house. He will play only the best companies and at regular prices.

—Harry Clarke, late of the Eastern Lights o' London company, is playing juvenile and character parts with the Criterion Comedy company.

—Alice Barnett and an orchestra of fifty musicians, under Edward Solomon's direction, will assist Lillian Russell at the Bijou concert on Sunday night.

—Paul Arthur has several offers to go on the road, but has business which detains him in the city. Among them is an offer for next season in New York.

—J. W. Piggott, McCulloch Ross and Maggie Arlington have joined Walter Bentley's company, which opens in Philadelphia the first week in March.

—H. E. Walton, an Australian actor, will make his first appearance in this country at Nelse Waldron's benefit to-day. The bill, by the way, is a long one.

—The Academy of Music at Milwaukee, Wis., is to rent from May 1. It is on the ground floor, has twelve hundred opera-chairs, and is centrally situated.

—Charvat's People's Theatre company is having a successful tour down East. The star is Miss Ullie Akerstrom, who is very favorably spoken off by the press.

—The leading tenor part in Gasparone at the Thalia Theatre was written specially for Herr Shutz by Millocker. He has been cast for a comedy part, however.

—Oliver Byron produced Rags and Bones in San Francisco on Monday night. The audience was small. The gallery derided the play and foredoomed it to failure.

—Dion Boucicault has written to deny the statement that his salaries are in arrear. He says that everything is paid up, and also that business with him is very good.

—On April 27, Only a Farmer's Daughter is to be produced in New York City with a greatly strengthened cast. The play has been done here every season for six years.

—A new burlesque, by Harry Paulton, has been secured by Townsend Percy. It will succeed Babes in the Wood in London, and Willie Edouin is to appear in it there.

—Warren Ashley did not leave the Zozo company. He has received an offer to remain with Manager Gardiner for next season. His singing is a feature of the attraction.

—N. C. Forrester, who opened the Utica Opera House fourteen years ago, opened there on Monday with an attraction at cheap prices. New York by Electric Light was the play.

—An opera company is to take the road soon called the S. S. S., because the managers' names all begin with the letter S. Salaries of five dollars a week and board are to be paid.

—The cast of The Major at Harrigan and Hart's will be nearly the same as at the old Comique. Michael Bradley will play John Queen's part, and Joseph Sparks that of Billy Gray.

—The Bunch of Keys played to an immense business at the People's last week. Still, Manager Moore thinks the business would have been $1,000 greater but for the Niblo engagement.

—The receipts of last week at Niblo's, with May Blossom, were over $6,000, and equalled those of Langtry and Monte Cristo. It has been booked for next season at the same house.

—Edward Solomon is consulting with E. E. Rice about the production of Polly, with Lillian Russell in the chief role. Miss Russell will sing in concert at the Bijou on Sunday night.

—It is said that Marc Klaw, Fanny Davenport's business representative, will manage Effie Ellsler in a starring venture in the Spring. The play in view will picture Kentucky life.

—Ten years ago Captain Thompson produced The King's Pleasure at the Gaiety Theatre, London, playing the part of the poet himself. Ada Cavendish played Marie Wainwright's part.

—Solomon has already been in negotiation with several managers for Lillian Russell's services, but will not engage her to anyone unless they employ him as conductor and produce his operas.

—John Stetson and W. A. Mestayer are at variance about the engagement of We, Us & Co. at the Fifth Avenue. It has been booked for eight weeks from April 19, but may possibly not appear.

—Frank Tannehill, Jr., says that his Fun on the Bristol company is paying him well. He has scenery, piece and other rights, free of rent or royalty, for ten weeks, in lieu of salary due him by Rice.

—The Leopolds have been offered time for nearly all next season. As yet they are undecided about playing here, as they have engagements in England. Possibly they will play here all Summer.

—Edward Clayburgh owns a cattle ranche in Colorado. It is stocked with Shetland ponies, thoroughbred cattle and elk. Donna Madixxa owns a one-fourth interest in the Donna Mine, at Aspen, in the same State.

—Off-nights by the Clara Morris company fail to give satisfaction to Western audiences. On the nights when the star appears the long waits between acts are kept up, and with irritating effect upon the audiences.

—Manager J. B. Schoeffel and Agnes Booth were married in Boston last week. The engagement had been a secret but for an announcement in THE MIRROR several months ago. The parties denied it at the time.

—A member of Frank Mayo's company, named Thompson, was discharged for intoxication. While in Memphis he made an attempt at suicide. He will recover. Edwin Mayo has taken his place in the company.

—Richard Fitzgerald has opened an advertising bureau with John W. Owens, and proposes to distribute lithos', posters and theatrical printing per contract. Several theatres have already put their work into his hands.

—Mlle. Aimie, the Human Fly, while performing in New Haven, last week, lost her foothold and fell thirty-five feet into the net. The net gave way, but only enough to still further break the fall. The woman was uninjured.

—W. J. Scanlan is having a very prosperous tour of the South. During the play of The Irish Minstrel, in New Orleans, Mr. Scanlan was presented with an elegant bound edition of the modern poets and a floral harp.

—W. J. Chappelle writes that the Daly company, numbering thirteen, have formed a Thirteen Club. The Club will have a dinner, with covers for thirteen, at San Jose, Cal., on Friday, Feb. 13. The company is now playing East.

—Sedley Brown has accepted an engagement with Barney McAuley for the rest of the season. He will resume his old part of Sheeny Mike, in The Messenger, in which he achieved a distinct metropolitan success a few seasons ago.

—Manager McVicker, of Chicago, has concluded to brighten up his theatre during the coming Summer, and will put in twelve new boxes, re decorate and upholster, and also add additional seats. The front will be raised and offices put in.

—Ben Stern, formerly of Brooks and Dickson's staff, and W. J. Scanlan take an opera company on the road, opening at Baltimore on Feb. 23, playing Billee Taylor, Mascotte, etc. W. F. Dobson, Ruth Talbot and Lillie Shandley have been engaged.

—Edward Kendall writes from San Francisco that next season he will organize a select variety company, largely composed of female talent. He will eschew loud printing, brass bands and street parades, and pay particular attention to wall work.

—Rose Eytinge is playing the Colorado circuit this week. Her engagement in Denver last week was successful in all respects. She is now supported by her husband, Cyril Searle, John T. Malone having left the company. The return East will be *via* Texas.

—W. A. Mestayer says he played to over $7,000 at McConnell's Theatre, Brooklyn, last week. Mestayer has engaged a comedian in Ezra Kendall's place for next season. Joseph Ott now sings "Take Me Down the Bay," and Dixey threatens to enjoin him.

—Bella Moore has been having a very successful season in A Mountain Pink. Of all who have essayed the role of Sincerity Weeks, this lady has achieved by far the greatest success. Miss Moore will open at the Brooklyn Grand Opera House on Monday night.

—The Texas Legislature at Austin, one night last week, adjourned to attend Roland Reed's Cheek performance. Reed's business has picked up wonderfully since he reached the Southwest—a part of the country where the reverse is generally the experience.

—Minnie Maddern's audiences have increased greatly in the past week. In many places early return dates have been booked when they could be had. Without exception, the press notices of Caprice and the company are from favorable to very flattering.

—Turner Hall, Racine, Wis., is to be closed up on account of poor business. It had taken the place of the burned Blake Opera House. A Lights o' London company was booked for two nights last week. On the second night the audience, numbering a dozen, was dismissed.

—Bristow's Opera House, at Mt. Sterling, Ky., was burned on Thursday night. Loss, $10,000. J. Z. Little and his World company lost all their baggage and a portion of their scenery. Mr. Morris, Mr. Little's manager, estimates the loss at $6,000. The tour is temporarily suspended.

Amateur Notes.

Ella S. Greene, well known as an amateur, has received several offers, and will probably join the Madison Square.

Agnes Hatch has joined the Amateur League.

The Amateur League will give its second performance of the season at the Academy of Music on Feb. 17, when Richard III. will be presented.

On Feb. 3 an entertainment and reception was given by the Arlington League at the Lexington Avenue Opera House. Bentley's choir company sang Olivette.

The Mistletoe will soon be reorganized, with W. Fish Calvert as President. Performances will be given at the Academy of Music.

Last night the Mimosa gave their third performance of the season at the Academy of Music, presenting Gilbert's Wedding March.

On Tuesday evening the Kemble gave a performance of Boucicault's Old Heads and Young Hearts, at the Brooklyn Academy of Music, to a good-sized audience. The piece was well rendered and thoroughly enjoyed by those present. Credit is given to the stage manager for the success of the production. The cast was as follows: Littleton Coke, Charles S. Withington; Tom Coke, Charles Lamb; Jesse Rural, H. H. Gardner; Lord Roebuck, F. C. Randall; Colonel Rocket, W. P. McFarlane; Earl Pompion, E. J. Burke; Bob, Deane Pratt; Lady Alice, Miss Otis; Kate Rocket, Miss Willard; Lady Pompion, Miss Frost.

A very clever performance of Young Mrs. Winthrop was given by the Gilbert Society on Monday night at the Brooklyn Academy of Music. Although the weather was bad, a large audience assembled. Considerable applause attended the efforts of the actors throughout the performance. The cast was as follows; Douglass, H. I. Stokum; Buxton Scott, J. J. Darling; Dr. Milbank, C. T. Catlin; Herbert, Adam Dove; Ruth, Annie Willard; Mrs. Dick, E. H. Boyd; Constance, Nellie Y. Nelson; Edith, Ida P. Darling; Janet, Sadie Hicks. The next performance will be given on March 7, when False Shame will be the bill.

Olivette will be done by the Arlington League at the Lexington Avenue Opera House on Friday, with the following cast: De Merrimac, S. A. L. Bentley; Valentine, George Morris; Marvejol, Joseph F. Beglan; Postiche, W. A. Miller; Duc des Ifs, John D. Shaw; Coquelicot, H. McCullough; Olivette, Mrs. W. D. Moore; Bathilde, Lizzie Thomas; Veloutine, Hazzie Bolton; Mlle. de Arnay, Mamie Kimmins; Mlle. de Lenoir, Florence Hall; Moustique, Miss Sandmeyer; Lartimor, George Cooke. A chorus of thirty-eight ladies and gentlemen will take part in the performance.

Before next Fall an Amateur theatre will be opened on Madison avenue. It will be devoted exclusively to amateur performances. Many societies are indignant that so much advertising should have been secured by the Lyceum Theatre people, who for a long time led the public to believe that the house was to be an amateur theatre only.

George L. Blumenthal, of the Madison Square staff, is well known to amateurs, having produced several of the Madison Square plays with amateur casts successfully.

The advisability is now being discussed by some of the amateur dramatic societies, of bringing the different clubs in New York City and its vicinity into closer relationship by forming a permanent Central Committee, and thus promote a more fraternal and social feeling. A preliminary meeting of the delegates will be held on Saturday evening, Feb. 14, at the rooms of the Greenwich, No. 16 Abingdon Square, West, New York.

London Gossip.

LONDON, Jan. 24.

Yesterday afternoon the Messrs. Sotheby, the swell auctioneers and valuers of London, sold at their rooms in Wellington street, Strand, a portion of Henry Herman's valuable dramatic library. The life of Edmund Kean, by Hawkins, in four superb volumes, with watered silk linings, containing 600 portraits, old play-bills and autograph letters—four of these by Nana Carey, Edmund Kean's mother—also letters from Mrs. Edmund Kean, Charles Kean, Elliston, J. P. Kemble, Stephen Kemble, Charles Kemble and Henry Kemble, was finally bid up to £115, and purchased by Mr. Towne, who represented Henry Irving. Everybody was glad that this delightful London scholar was to become the owner of another literary treasure to add to his present rich collection. Mr. Sothern secured for $355 the "Life of J. P. Kemble," very elegantly bound, in four volumes, and enriched by over 350 autographs, prints, play-bills, etc. This gentleman also secured the "Life of Mack lin." Robson, the genial manager of Sadler's Wells Theatre, bought Peter Cunningham's "Nell Gwynne; Her Story and Sayings of Char'es the Second." Some of the most noted "book-worms" of London attended the sale, and not one of the books went begging. Mr. Herman is connected with many London, also transatlantic, successes, for he was, with Henry A. Jones, joint author of The Silver King, and Chatterton. With W. G. Wills he wrote Claudian. Mr. Bancroft, of the Haymarket, made some choice purchases, as also did the clever and genial Mr. Fernandez.

While turning over the leaves of books from which Mr. Herman has doubtless drawn much happy dramatic inspiration, one was led to reflect on the poverty of kind and quantity of the contributions to the dramatic literature of the present day. Messrs. Herman and Jones and Sims seem to have matters quite to themselves. There are actors, and capable ones, enough, but alas! they have no plays at all worthy of their abilities. There is a vast and profitable field for the true dramatist. Many people here, hoped that our bright, erratic Sydney Rosenfeld would haue remained to fill one of the dramatic gaps. But Sydney, like an impetuous, thoroughbred racer at the Derby, took his own head irrespective of the restraining rein of the jockey of calm judgment and deliberation. An English gentleman remarked at the American Exchange a few days since, that young Rosenfeld is "as clever and as impulsive as a clever, impulsive young woman." Well, the cry is everywhere, "Produce a play, somebody."

As an instance of the prevalent dearth, Ada Cavendish produced a very weak drama, full of improbabilities, a few nights since, at her old camping-ground, the Olympic. This lady has recovered her health, and was greeted with great enthusiasm. Into a drama named In His Power, in which the author, Mark Quinton, an actor of some ability, played a small part, Miss Cavendish infused much of her own electric spontaneity, yet withal it was sadly uphill work, and at the fall of the curtain the lady looked mentally and physically weary. Miss Cavendish requires especial and telling climaxes in which to infuse her intense magnetic, nervous force.

Another play which has ingloriously failed is The Princes Georges, in which that animated fashion-plate, Lillian Langtry, essayed to speak her lines on Tuesday evening at the Prince's Theatre. As it was originally written by Alexander Dumas for the Paris stage, it was, of its kind, a great play; unhealthy in moral tone if you like, but none the less a strong dramatic composition. Mme. Bernhardt played it at Booth's Theatre for her professional matinee, and made a pronounced hit. The idea of Mrs. Langtry presuming to cope with such an artist, who is unquestionably the greatest in France, is in itself very amusing. Of course it was found at once that the play literally translated was miles above the Lily's capacity. Therefore the quill of Coghlan was employed to Langtry-ize it for London theatre-goers. Now Coghlan is a capable actor and an erudite dramatist, but when he undertakes to Coghlan-ize the great Dumas he aims to paint with chrome-yellow a natural tiger-lily.

However, there is a certain line which the Jersey Lily can reproduce herself admirably. This is the modiste's world. A witty nobleman sat out Langtry's initial performance. At its close he remarked to a newspaper man: "This remarkable person should devote herself to the Dress Drama. I am glad I came, because I've been taking copious mental notes and am prepared to write L. L. a drama in six acts. It is to be a tragedy, and I shall name it The Costume Carnival. Act I.: Lilly Langtry dressing for breakfast and conversing with her maid. Act II.: Lily at breakfast conversing with the butler. Act III.: Lily dressing for luncheon; more conversation with maid, and with modiste, who is altering a V-shaped corsage. Act IV.: Lily at dinner; talking with about a baker's dozen of lovers, regular Piccadilly mashers—quite 'toffs,' in fact. Act. V.: Lily dressing for a mask ball; animated and sparkling discussion with maid on Lily's refusing to wear a mask; also copious appendix of conversation regarding the orthodox quantity of dress-improver requisite for trained gown. "But," said the newspaper scribe. "where is your tragic element; so far you are monotonous in the subject-matter of the acts." "Ah, precisely; I am coming to the tragedy in a huge climactic effect," said the nobleman. "Act VI., and last: Lily at ball; more lovers, more draperies, more jewelry; and while Lily is waltzing with six fellows, one holding ont o the other one's coat-tails, enter the long-suffering Mr. Langtry, braced up with several brandy-and-sodas, and armed with a double-barrelled shot-gun, with which he shoots all Lily's lovers, and then smiles sardonically. Quick curtain. Lily seen weltering in white satin, Spanish lace and gore. N. B.—Gore furnished by contract from Army and Navy stores, sent on from Egypt."

The above is worthy a burlesque writer's pen, although Burnand at present is in bad favor, so it would never do for him to take it up. J. L. Toole, at present en tour in Scotland, in a recent speech expressed himself as "surprised and astounded that his old friend, Burnand, should have written such an article on the stage and its morals. He speaks of Mrs. Burnand, an estimable lady, who was once an actress, and he thinks the attack on the author's wife's former profession ungallant if nothing else. Mr. Toole expresses an opinion that the actor's social status is equal to that of the soldier, the painter, the doctor, the literary man or any other. I doubt not Burnand is sorry he wrote that article. Certain it is he has not added to his literary fame, and has entailed the ill will of the dramatic profession besides.

Ella Dietz is back in London after a too long absence in America. It was here she made fame, some two or three years ago, as a public reader and actress. Before she left London she published a mystical poem entitled "The Triumph of Love." At the current date the *Athenæum* is full of praise for her present sequel to the first book, which is called "The Triumph of Time," the leaves being yet damp from the publisher. The last work of the literary actress is commended for "its sweetness and simplicity, its directness and force. There is a pure and tender womanliness in everything this book contains." One quotation will be welcomed by Miss Dietz's hosts of friends across the Atlantic, for in it is a ring of universal interest.

Men and deeds.
Men that dare and do;
Not longings for the new,
Not pratings of the old;
Good life and action bold—
These the occasion needs,
Men and deeds.

Songs to read are no less welcome than songs to sing. Of these latter Phœbe Otway has given some very delightful specimens this season. She has recently published two German songs which depart from traditional rules and are really beautiful studies of Goethe. One of these is in a key of F major, suited to mezzo-soprano voices; the other is adapted to a low register and will be hailed with delight by the contralto songstress. Fanny Lablache contributes a fine English translation, and both songs are dedicated to the Viscountess Canterbury.

Apropos of music, there was a "Grand American Concert" at Princess' Hall last evening. Miss Griswold sang very well, but she is not in as good voice as once on a time. Virginia Rider, a niece of Joseph Whiting, of the Union Square, gave an excellent pianoforte solo from Gottschalk, Mrs. Kate Thayer, superbly dressed, gave in good style some difficult operatic selections, notably one from Mozart's Magic Flute. Then Maude Morgan twanged the harp with all her olden New York *esprit*. No flippancy is intended; is not harp-twanging said to be of celestial origin? Mrs. Thayer, however, was the star of the company, and Londoners want to hear her in opera. America was well represented in the good-sized audience.

Mrs. Fanny Kemble Butler evidently favors omitting the fair Anderson's Juliet altogether. She sat out two acts last week, and then left the theatre remarking that she could "no longer witness desecration of art." Helen Faucit, on the contrary, went to the theatre and got cured of her rheumatism by the force of Anderson's electric antics.

The fair Mary does not play Holy Week, being an enthusiastic Catholic convert. Into the breach of the otherwise closed theatre steps Modjeska, a born and bred Catholic, who *does* play in Holy Week, except on Good Friday, when all theatres close; and the superb Modjeska is to act Juliet for the time of Anderson's self-imposed penance. Unwise Anderson. Wise Abbey. Wiser Modjeska. Fortunate Londoners.

A. W.

The Giant Realist.

As the imaginative element which prevailed in the time of Shakespeare declined, matter of fact has, in fiction and the drama, approached the era of photography in portraiture. Even at so late a period as that of Fielding and Smollett, the great delineation of character depended on general observation in their experience on the customary highways and byways of life. Walter Scott occasionally visited scenes with which he was not sufficiently acquainted to secure exactitude and freshness in his pictures of scenery.

The writers of the latest period, departing from the ideal treatment which produces such plays as Shakespeare's and such novels as Scott's, have taken to the close study of individuals in order to stamp upon their pages a *fac simile* of what they have actually seen. Among all of these Charles Dickens holds the palm, and we know what journeys he has taken and with what people he has consorted in order to individualize the various members of his large family of Bozites.

Illustrative of his methods in gauging the appearance and action of his projected creations, we have this most curious disclosure. It is made by his eldest daughter, and to present it properly we give it in the very words of so confidential an eye-witness. The occasion is the privileged presence of this daughter as a sick child in the study of the great author while he is in the act of composing one of his books.

"For some time," says Miss Dickens, "there was no sound to be heard in the room but the rapid working of the pen, when suddenly he jumped up, went to the looking-glass, rushed back to his writing table and jotted down a few words; back to the glass again, this time talking to his own reflection, or rather to the simulated expression he saw there and was trying to catch before drawing it in words; then back again to his writing. After a little he got up again and stood with his back to the glass, talking softly and rapidly for a long time; then looking at his daughter, but certainly never seeing her; then once more back to his table and to steady writing until lunch time."

No doubt his daughter thought it a wonderful thing to see the great novelist throwing himself so entirely out of himself and into the character he was writing about. In all which Charles Dickens showed how near akin he was to the actor and how much inspiration he derived from his early opportunities to, witness the transformations of the stage, literally obeying the Master's precept to "hold the mirror up to nature."

Received too late for Classification.

CHICAGO.

Sieba, at the Grand, and Zanita, at McVicker's, have vied with each other in gorgeous display and magnificence of ballet. It was nip and tuck in the minds of the public, and both spectacles were liberally patronized.

Notice to Quit, played here for the first time by McKee Rankin and a co. of veterans, did not draw very large audiences to Hooley's Theatre. This week, McCaull's Opera co. come from the Columbia Theatre, and will appear in The Little Duke. Grace Hawthorne, 15th.

The performance of Falka by the McCaull Opera co. attracted a goodly number of people to the Columbia Theatre. There were several new people in the cast, chief among whom was John Howson and Ray Samuels. This week, Stetson's co. in Monte Cristo, with James O'Neill as the adventurous Count. Victor Durand, 15th; Damrosch Opera, 23d.

Watson's Wrinkles did a fair business at the Olympic. The specialties introduced made the comedy tolerable. This week the American Four.

Dominick Murray in his lurid drama, Escaped from Sing-Sing, did a good week's business at the Standard. This week The Two Johns. Nell Burgess in Vim, 15.

Herne's Hearts of Oak has been seen here so often that the Academy of Music had plenty of room last week. This week, Sentenced to Death.

The Criterion, with the Hoop of Gold, and the People's, with Amy Gordon in comic opera, did a prosperous business.

TO MANAGERS.

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Manager Opera House, Elmira, N. Y.

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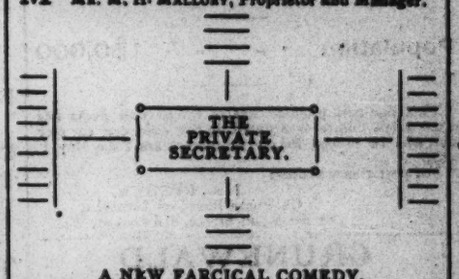

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Every seat in the house was taken before 7:45 P. M., and many standing up. Miss Ullie Akerstrom took the house by storm and was called before the curtain several times.—*Evening Herald*, New Britain, Ct., Feb. 6, 1885.

Miss Akerstrom is gifted and versatile. * * * The house was crowded.—*The Republican*, Springfield, Mass., Jan. 25, 1885.

The largest audence ever in Music Hall assembled to see Miss U. R. Akerstrom as Leah. She received a perfect ovation.—P. W. HOWE, Manager, Music Hall, Westfield, Mass.

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with the well assumes to be the being confined in it. Thus he exacts a pledge of marriage from her, and finally reveals himself. Horrified with her impish servant's cunning trickery, Hilda yet determines to keep her vow to wed him. "I'll be your bride," she exclaims, "but give me the talisman." The dwarf complies and the lady then announces her intention of becoming forever invisible to his eyes. Eventually Florian and Hilda are unvited, Mousta dismissed, discomfited, while the gentle Vavir, broken-hearted at discovering her dial is voiceless—that Florian was but the perpetrator of a cruel jest when he pretends to return her affection—surrounded by her weeping sisters passes away.

The play is a delicate and delicious conceit, and the audience observed it with unflagging interest. The cast was selected with admirable discretion, and the members of it had no reason to complain of a lack of appreciation, for their best efforts were liberally applauded. Mr. Thornton certainly demonstrated his versatility by his performance of Mousta, and this, we believe, was the prime purpose of the matinee. His make-up, with tangled beard, a single eye, crooked limbs and claw-like hands, was capital. He sank his own individuality very effectively, and played with unvarying intelligence. At times he was forceful. And yet, it cannot truly be said that Mr. Thornton did all that is possible with the character. He also showed that his cold-in-the-head utterance as the Rev. Robert Spaulding is habitual, for it was noticeable in the performance of the dwarf.

Caroline Hill was worthy of the marked honors she received for her acting as the Lady Hilda. The long speeches of the character, crowded with graceful description and subtle sentiment, were delivered exquisitely. Indeed, Miss Hill's reading is charming—her refined, correct pronunciation, her true accent, nice emphasis and proper inflection are qualities as enjoyable as they are rare. In this representation she was entitled to the warmest praise. Annie Russell, with her wee sma' voice and *spirituelle* person, suited the Lady Vavir perfectly. She was more like a sweet and fragile flower than aught else to which we can liken her. Herbert Kelcey looked handsome enough to captivate less susceptible hearts than those of the fair inhabitants of the Island of Broken Hearts, and he acted the somewhat thankless and difficult part very acceptably. Misses Leslie and Tyler wore becoming gowns and acquitted themselves creditably in the minor duties of Melusine and Amanthis. The one set used in the piece was very pretty.

* * *

On Thursday Mr. Barrett appeared in Yorick's Love at the Star Theatre, and on Friday the bill was changed to Richelieu. We have several times reviewed these performances at length. Satutday night the engagement of Mr. Barrett came to an end. The Blot in the 'Scutcheon and The King's Pleasure were presented to a good house. Summoned before the curtain to make a speech, Mr. Barrett said he hoped before long to be permanently located in New York with a theatre of his own, where pieces could be produced in the Irving fashion.

* * *

On Friday evening the 150th representation of The Private Secretary at the Madison Square Theatre takes place. When the light and frolicsome comedy was produced it was not supposed that it would achieve a success which would put to the blush all other successes of the season except its burlesque cousin at the Bijou. There is a steadily good patronage, and the humorous adventures of the Rev. Mr. Spaulding will be accessible for enjoyment many weeks longer, in all probability.

* * *

The last weeks of Harrigan and Hart's stay at the New Park Theatre are being signalized by a large attendance. McAllister's Legacy will enjoy an uninterrupted run for some time to come, as it will be transferred from the Park to the Fourteenth Street Theatre early next month.

* * *

Ixion is drawing very potently at the Comedy Theatre. The burlesque is capitally done, and it well deserves the popularity it has already achieved. Alice Harrison is extremely clever, and Harry Brown is screamingly funny as Minerva. One or two minor changes in the cast have sufficed to better the performance.

* * *

Whether it is the new scale of prices, or whether it is the play, A Prisoner for Life, that cathes the multitude, we are not prepared to say, but certain it is that the Union Square Theatre has been thronged nightly since the last change of bill was effected. Miss Harrison, Miss Jewett, Mr. Barnes and Mr. Stoddard all do admirable work in the cast of the drama.

* * *

The Recruiting Officer has drawn large houses, play-goers evidently entertaining a curiosity to witness this old comedy depicting certain customs and manners of the people of two hundred years ago. The old comedy is delightfully played, and mounted, beyond a doubt, with greater care than was ever bestowed on it before. It will be acted a few times, when revivals of She Would and She Wouldn't and The Country Girl will take place.

* * *

The 200th performance of Adonis is announced for the 9th of March at the Bijou. Mr. Dixey continues to delight myriads of his admirers with his exceedingly clever portrayal of the statuesque hero, and the other features do not appear, with the passage of weeks, to pale their attractiveness.

* * *

Washington's Birthday falls on Sunday, but our managers will not be cheated out of their matinees for that reason. The anniversary will be celebrated on Monday afternoon, performances being given at the Casino, Standard, Union Square, New Park, Star, People's, Fourteenth Street and Grand Opera House.

The Musical Mirror.

Lillian Russell's concert at the Bijou Sunday night drew a good-sized audience composed of some professionals, many dudes and a lot of flashy-looking people. Miss Russell was announced as "direct from her great success in London and on the Continent." It boots not to say that had Miss Russell been greatly successful abroad she would not be concertizing here. After two or three solos by Mr. Clark of the Carleton company and Miss Barnett from London, the fair Lillian made her appearance. She has grown rather pursy, but her face, in spite of a vast quantity of make-up, is still pretty. Miss Russell's prettiness was never of the sort that charmed the artistic eye. It belonged to that type which is accounted divine among the dudish worshippers at the shrines of burlesque and comic opera. "The Silver Line," "The Kerry Dance," and other selections were given by Miss Russell in a voice which, if worn and fatigued, has at least acquired strength since it was last heard here. An idiotic serio-comic song about the men looking at her was received with rapturous applause. The words had a tinge of appropriateness. After Miss Russell's first appearance there was a stampede for the doors by people who didn't return. Evidently the major portion of the house had assembled merely to satisfy a trifling curiosity to see the ex-queen of the dudes again. The dethroned monarch will never succeed in regaining her sway and wielding sceptre, if that be her ambition. At least so we should judge from her lukewarm reception on Sunday night. It is well that this is so, for there is no room for notoriety to elbow fame before the public. Coachmen's brides and mediocre vocalists who fly their responsibilities are not hankered after by music-lovers or amusement-seekers.

* * *

The last performance of A Trip to Africa will be given on Saturday afternoon at the Standard. In the evening Millocker's Gasparone will receive its first production here in English. The scenery and dresses have been prepared on an extensive scale, and the company have been carefully rehearsed. The management express themselves as confident that this new work by the composer of Apajune and The Beggar Student will make a pronounced hit.

* * *

So successful was The Mascotte, as given last week by the Carleton company at the Fourteenth Street Theatre, that The Merry War was put off and that work continued. On Friday Mr. Carleton takes a benefit. Next week the lucky Sparks will be seen at this house in A Bunch of Keys.

* * *

Apajune has failed to justify managerial expectations, so it will be removed from the boards of the Casino on Saturday night. Next Monday Patience will be given with a fine cast and appropriate dresses and scenery. At the Sunday concert in this theatre, Mr. Carleton, Jessie Bartlett-Davis, Eily Coghlan, and Leopold Godowski were the soloists. The regular Casino orchestra was supplemented by the Twelfth Regiment Band.

The Circus, Too, Reduces.

There are at the present time fewer idle circus people in the city than in any Winter during the past ten years. Their usual haunts are comparatively deserted. Why this is so can only be surmised. The greater number are probably lingering at their out-of-town homes until it is absolutely necessary to come to the city to make engagements; while many others are doing this work by mail and wire. All signs foretell a sweeping reduction in salaries, especially in the smaller circuses. It is said that the great concerns have engaged their principals at last season's salaries, and in rare cases great favorites have been given an increase. But the small fry, the last to be engaged—the leapers, etc.—will be scaled unmercifully. It is an open secret that the great shows have decided upon a decrease in prices of from twenty-five to fifty per cent. None of these great shows made much money last season—that is, after the expenses of wintering are deducted from the profits. Therefore, economy is the order of the day. Old prices will probably be the rule at the openings in the large cities; but after that, if the business condition of the country has not bettered, the reductions referred to will go into effect.

Last season Barnum, Forepaugh, the Sells Brothers and others began a cut in expenses as soon as the season had fairly opened. Not one of them returned to winter quarters with the complement of people with which it started out. In the opinion of a veteran showman, the three-ring circus has had its day. There will soon be a return to the one-ring performance, where the spectator can see and hear everything, and not be bewildered by a network of trapeze, a mixed-up mass of performers, and an innumerable horde of capering animals.

The signs also indicate that the number of small, cheap circuses will be greatly increased. The hard times will tempt into this service a certain class of performers who had heretofore lain idle during a part of the Summer. These cheap shows are known variously as one-horse railroad, wagon and cross-road circuses. The one-horse railroad circus is known as such because it cannot afford specials, but hitches on to trains whenever opportunity offers. These small circuses seldom bill more than a fortnight ahead, as their routes are liable to sudden change. They are compelled to dodge between the big concerns. The wagon circuses avoid the railroads and find their harvest in villages and hamlets.

Not being so well housed, they are later in starting out. But their sanitary condition is better than that of the big shows, as they are not subject to the inconveniences and stenches of ill-kept sleeping-cars. The hotel or camp is equally acceptable to them, and they thrive on roughing it, albeit the salaries are very small. It is this class of circus that will greatly increase in number, and dime museum prices are almost certain to be the rule.

This look-ahead into the circus season is of interest to the dramatic profession, as it shows that this branch of amusement is also moving in the path of reduction, and will be more than ever a bugaboo of the drama in the late Spring and early Fall; while the Summer "snaps" will frequently encounter the all-absorbing cheap circus and suffer thereby. But many of these cheap shows will come to grief, as is just now being the experience of not a few of the dime dramatic companies.

Professional Doings.

—Clara Morris closes her season on Saturday.

—Wallace McGreery is still in San Francisco.

—Harry Brown is preparing new songs for Ixion.

—Chizzola will leave for Europe early in March.

—Madame Michel is supporting Katherine Rogers.

—Sophie Lingwood writes that her stay in London is likely to be indefinite.

—Ben Cotton is to have the management of a new theatre in Sacramento, Cal.

—The next meeting of the stockholders of the Casino will take place on March 5.

—Frank Oakes Rose will in a few weeks take a company to the Windward Islands.

—Marston's Wife's Honor company is on the road in far Northwestern Territories.

—McCaull has arranged to play one of his opera companies in Chicago all Summer.

—Carrie Godfrey will go on the road in about two weeks with an opera company.

—The Acme Burlesque company closed its season on Saturday. All salaries were paid.

—Delusion will probably be the title of De Mille's new play for the Madison Square.

—H. W. Frillman, the one-time minstrel singer, is now singing in opera in San Francisco.

—Philip Goatcher and Hughson Hawley are engaged upon the scenery for the Lyceum Theatre.

—Leslie Allen goes to New Orleans as a member of Shook and Collier's Exposition company.

—Vanoni leaves for Europe in May. She will shortly produce two operettas at Koster and Bial's.

—George Bailey, recently deceased, was buried by the Actors' Fund. This corrects a false report.

—None of the Madison Square attractions have been booked for the People's Theatre next season.

—Jersey City Knights of Pythias have tendered Leslie Gossin a benefit. It will come off next Tuesday.

—One of the McCaull opera companies will disband at the end of the six weeks' engagement in Boston.

—Miles and Barton deny that Manager Ford is to bring his opera company to the Bijou Opera House.

—Frederick Lennox and Joseph S. Greensfelder will probably play two comedy parts in Nanon at the Casino.

—From internal disagreements, the Moore-Holmes Burlesque company seems to be on the point of disruption.

—C. B. Bishop is playing this week in a dime museum in Pittsburg. He goes to San Francisco in the Spring.

—Up to yesterday Ben Baker had enrolled 105 members of the Actors' Fund since the new offices were opened.

—Isaac B. Rich will transfer the Howard Athenæum, Boston, to William Harris at the close of the present season.

—His Sin is a play that George Morton proposes to produce this Spring. All the scenes are laid in America.

—Maria Davis will remain with E. E. Rice next season.

—Rich and Harris have no longer any connection with the play Nobody's Claim.

—S. P. Coney, manager of the Howard Athenæum company, has been re-engaged for next season.

—J. H. Haverly is backing several museum curiosities. He and Colonel Filkins have Krao and the Earth Men.

—Messrs. Mallory and Palmer have arranged with Charles Frohman to manage Called Back next season.

—Frank Farrell left town on Tuesday night in advance of Victor Durand, R. C. Campbell leaving to join Cole's Circus.

—J. B. Studley is not supporting Katherine Rogers, as had been announced. He is firm in his faith in Monte Cristo.

—Souvenirs will be distributed at the Madison Square Theatre on Friday night, the 150th performance of The Secretary.

—Linda D'Acosta has been victorious in her suit with Elbridge T. Gerry and will sing at the Eden Musee and other city halls.

—Estelle Clayton will produce her play, Favette, in this city on April 1. Edward Sothern will probably play the leading part.

—Patience will be played for two weeks only at the Casino. The Sorcerer follows for one week, and then The Bat will be put on.

—Daisy Murdoch did not join the Kindergarden. She again steps into the shoes of Ida Mulle by joining the Bottle of Ink company.

—The statement that Elsie de Vere cannot dance has caused the lady much annoyance. She is quite an adept in the terpsichorean art.

—George Edgar and George Riddle will star jointly next season in the legitimate. The year after next Louis James will also star.

—Howard Kyle, George Paxton, Kate Bauer and Marie Heath have joined the New York Opera company. The latter is prima donna.

—Wesley Sisson is now in sole charge of the finances of the Lyceum School, and responsible capitalists are reported to have become interested in the scheme.

—Yesterday Arthur Moulton, one of The Hoop of Gold company, telegraphed: "Salaries are forthcoming, all reports to the contrary notwithstanding."

—A. E. Sumner has secured dates at nearly all the Hudson River and many coast resorts for the Summer. He will arrange with operatic, concert and other attractions.

—A report of the death of Lurline, the woman-fish, is incorrect. In a letter to Harry Sanderson, from London, she says she has been seriously ill, but is recovering.

—Edward Harrigan says that the Stock Exchange scene in McAllister's Legacy will be much better done at the Fourteenth Street Theatre, new scenery being painted.

—Janet Edmondson will take an opera company to Montreal the coming Summer. The Grau French Opera company and Carleton's company also play engagements there.

—John Farrington is no longer Treasurer of Daly's Theatre. James McCarty is now in charge of the box office. The former will return to the stage as an Irish comedian.

—Rodney McKenzie, an actor who has been in the St. Vincent Hospital for several months, died on Sunday of consumption. He was buried by the Actors' Fund on Tuesday.

—Mme. Hillson is playing leading heavy roles with Bandmann. As the Queen in Hamlet and the Nurse in Romeo and Juliet she is especially commended by the press.

—On Monday Rice's Surprise Party will return to the city and disband. It is improbable that it will be revived. Rice announces that he will manage Fay Templeton next season.

—Speculators lost money at the Lillian Russell concert Sunday night, and were obliged to sell good seats for seventy-five cents. Three more concerts are to be given.

—Thatcher, Primrose and West are drawing immense houses at Niblo's. No such vocalism in a first-part has been heard in this city since Sam Hague brought over his Operatic Minstrels.

—J. K. Emmet is very anxious to play a long engagement in New York, and wanted to try Niblo's for three months, or the Comedy Theatre for twelve; but could not arrange for either.

—Stuart, Scanlan and Stern's Opera company opens at Washington on Monday next. So far, Calvin Tibbets, J. M. Dobson, Ada Carleton and Lillian Shandley have been engaged.

—Leonard Grover has been spending a few days in the city, but will rejoin the Private Secretary company on Thursday. Next season Mr. Grover will produce his play, My Son-in-Law.

—W. G. Dietrich, who has conducted the Casino concerts and orchestra for so long, has resigned his position. When Jesse Williams joins the establishment he will assist at the Sunday concerts.

—Samuel Colville is considering the advisability of placing a company on the road next season. As yet his plans are undeveloped, but the probabilities are that it will be a burlesque attraction.

—Pocahontas will follow Ixion at the Comedy Theatre, Harry Brown probably playing Captain Smith. Alice Harrison will be a fixture at this house. A large order for her lithos is being executed.

—C. R. Gardiner has cancelled several dates South in order to play return Zozo engagements in the East. Frank Holland retires from the company, and Harry Siddons will probably take his place.

—On Monday night Mme. Cottrelly's part in Apajune at the Casino was taken by Genevieve Reynolds, who will play it until the end of the run. The former is playing in Die Fliedermaus in Philadelphia.

—Joseph Segrist, who lectured upon the professionals he had met, at the Academy of Music two seasons ago, will again speak from the platform—this time at the Metropolitan Opera House, a fortnight hence.

—James H. Brown, C. A. Gardner's manager, left the company at Newcastle, Pa., on account of illness. W. W. Fowler has taken his place. Grace Addison, soubrette, joined the company yesterday (Wednesday).

—Walter Lamb and Charles Harkinson are forming an opera company which will take the road on March 9, playing Billee Taylor and other operas at low prices. If successful, the company will remain out all Summer.

—Nella Weatherby will [illegible] next season to join the [illegible] company.

—The sale and popularity of [illegible] Braham's song, "Hello, Baby," [illegible] greater than any they have yet [illegible]

—Harry McDowell, son of [illegible] ell, has become lessee of the [illegible] land, Cal. He has opened it with a [illegible] pany.

—Blind Tom, whose novelty has [illegible] is now playing the more obscure towns of South. He seldom appears in the [illegible] centres.

—Many people have inquired who Somerville laughs so heartily every evening in Adonis. She says that Dixey breaks her up by his jokes *sotto voce*.

—Joseph Greensfelder declined an offer from Ford last week. Ford will have three companies playing this Summer—one in Boston, one in New York and one at Uhrig's Cave, St. Louis. Low prices will be the rule.

—At the close of the German season at the Thalia Manager Amberg will produce plays in English, with people specially engaged. One or two combinations may play at this house. J. K. Emmet has been offered time there.

—P. J. Huber, the President of the Lyceum Theatre Building Company, has granted a lease of the house to Steele MacKaye and Gustave Frohman for ten years at a rental ranging from $13,000 to $15,000 per annum.

—The wife of Frank Oakes Rose attached the scenery of the Michael Strogoff company at the People's on last Wednesday night. She had been engaged for a year, and the management discharged her. Manager Andrews filed a bond.

—The report that Janish has been engaged to support Sonnenthal is untrue. She is under contract to her present manager for three years. Ingomar and As You Like It have been added to her repertoire and are being rehearsed.

—Anyone visiting the Casino during the daytime would be surprised to see the [illegible] crowd of tenors, sopranos, and other vocalists gathered in the lobby, until they were told that Messrs. Aronson and Conreid require only about two people more to fill their company.

—The Madison Square management are arranging for another matinee at their theatre, as they think such performances will become popular. They have selected a play called The Laurel Wreath, by George Fawcett Rowe. A number of well-known people will appear in it.

—The Lyceum management tried to secure Sophie Eyre as leading lady for the opening performances of the theatre, but nothing would induce Wallack to lend her. Marie Wainwright was also offered the position. It is hinted about that the intended opening date for the Lyceum is April 6.

—Augustin Daly will withdraw The Recruiting Officer on Monday night. On Tuesday She Would and She Would Not will be done. The basis of Mr. Daly's new play from the German of Von Schonthan much resembles that of Seven-Twenty-Eight.

—Wellington Hall, of the Metropolitan Opera House, is seriously ill with typhoid pneumonia, having had a second relapse. Before his death Dr. Damrosch called as to Mr. Hall's condition, and said: "We must all be careful. It's a treacherous disease." The Basso thought that he himself would be a victim.

—There is considerable difference between "popular prices" and ten and twenty cent prices. Correspondents should make the distinction. Thirty-five, fifty and seventy-five cents—even one dollar, according to the city—may be called "popular prices." Ten, twenty and thirty cents are close museum prices.

—Henry Chanfrau is having a prosperous season, and is already acknowledged to be a worthy successor to his father in the character of Kit. Under new management, a new route has been laid out. His success in Philadelphia, Pittsburg and Baltimore at once secured him dates in half a dozen week stands.

—Dion Boucicault cancelled his date for Saturday night in Newark because he thought too many complimentary passes had been given out. He came direct to New York and held a reception at Delmonico's. Threats have been made by members of his late company to make things warm for him on his arrival.

—The Carleton Opera company, Ross Coghlan and many other professionals were present at the Casino concert on Sunday night. The house was crowded, receiving many who had expected to attend the Metropolitan Opera House concert, which did not take place on account of Dr. Damrosch's death.

—The Barton Comedy company, under the management of Frank D. Nelson, is about to take the road in Michigan. It is composed of good singing people, who will interpret Ripples, a musical comedy that has been copyrighted by Mr. Nelson. It has already been produced with success, and Mr. Nelson says it ranks with the best of its class—Bunch of Keys, Rag Baby, etc.

—Owing to his large Southern business Milton Nobles has made some extensive changes in his route. He returns South from Richmond, going as far as Jacksonville, Florida. Nearly every other company that has gone South this season has done badly, but Mr. Nobles' receipts have been really immense. He was booked for March 9 at the Novelty, Williamsburg, and paid $500 for a release. He will remain South until his Brooklyn date, March 30.

—At last advices the Burr Oaks company was financially stranded in Syracuse. They were to open at Providence on Monday night. Manager Alexander asserted that he was expecting money from his backer in Philadelphia, when all bills would be paid. Mr. Alexander's share for four performances in Syracuse amounted to only $60, and this, in connection with poor business before arriving, completed the collapse. The scenery is carried in a $3,000 car especially built for it.

—The daily press has been agog over the "desecration" of the Academy of Music through its being rented for a season of vaudeville. It has been represented that the directors wished to cancel the contract. This is untrue. The Secretary informs Mr. Austin that he is satisfied with matters as they stand. He jocularly remarked that the Yankee manager might bring on his "freaks" from Barnum's and that the Directors would join in a procession through the streets. However, it is probable that vaudeville will be abandoned for burlesque or spectacle subsequently, as low prices will be adhered to.

PROVINCIAL.

BOSTON.

It is not Margaret Mather's fault if her Lady Macbeth is not entirely successful. Rather, I should say, if the play of Macbeth, as presented during the week at the Boston Theatre, by Manager J. M. Hill's co., has not been entirely successful. Miss Mather's Lady Macbeth is thoroughly successful—one of the finest tragic personations she has appeared in, fully equal in its way to her Juliet, which I think is generally conceded to be the finest on the American stage. Then why was not the play presented with the greatest success? For the reason that the support was not fitted to the star. Macbeth must be a Salvini, or Lady Macbeth must be a Charlotte Cushman. In other words, if Lady Macbeth was a strong, masculine woman, as Miss Cushman made her, this co. would be well adapted to support her. But Miss Mather made the Scottish Queen such a thorough woman, womanly even in her vilest wickedness, that the towering strength of a Salvini is necessary to round out the support to a perfectly artistic ideal. Misses Levick is not a Salvini—Margaret Mather is not a Cushman. Hence the incompleteness of the cast. But this is all the fault I have to find; and I doubt if one person out of the average dozen, or even fifty, of her audiences, would discover or scarcely understand the distinction. Singling out Miss Mather's Lady Macbeth, I am free to say that I like it, and like it thoroughly. I think it embraces and embodies the correct idea. The only trouble is that the American people have studied Lady Macbeth not in the student's closet, not from their own knowledge of women, but under Amasonian influence, with Charlotte Cushman on the other side of the footlights. Strong-minded, strong-tongued and masculine-bodied women exert more than their due share of influence with the Cushman model as an inspiration, and under that influence men are dwarfed to dudes and effeminate spindlings. Shakespeare did not depict a physical monstrosity in Lady Macbeth. She was a woman, even somewhat finely organized in some respects, as the subsequent sleep-walking and final death would indicate. And such Miss Mather makes her. Divested of its surroundings, the character is the greatest that she has personated. In all the others she has had models to study, and, even if unconsciously, to imitate. Here she has studied and created the character anew, as far as the present generation is concerned. It shows her genius more than anything else. Even her mistakes count little against her, and should all be added to the credit side, for the simple reason that the mistakes are the result of the creative faculty. A genius makes mistakes. A fool only blunders. Two mistakes of this presentation are where Lady Macbeth is shown through a screen as placing the knives, and where, as a prelude in the sleep-walking scene, the queen is represented lying on a regal bed, from which she arises to set out on her nocturnal ramble. Doubtless Miss Mather has as much right to change Shakespeare as had Colley Cibber; but I protest against it in either case, and do not want any Corsican Brothers in my Macbeth. But after all this has been said, and I look back over the performance, I find that one grain of censure to eleven of praise is the proportion that greets Manager Hill's presentation of Macbeth. As a play it is not a popular one, and people generally go to see it only because some favorite actor or actress appears in one or the other of the leading roles. It was presented on Monday, Wednesday, Friday and Saturday nights. The Honeymoon was given on Tuesday and Thursday evenings and at the Saturday matinee. Miss Mather was graceful, piquante and pretty as Juliana, though I think there are other comedy roles in which she is superior, and I even found myself at several stages contrasting this character with that of Lady Macbeth, and every time in her favor in the tragic role. Much praise is due so young an actress for the personation on successive evenings of two such widely different characters with such success. While Miss Mather's success was greater in the tragic role, the co. in support was better in the comedy. What a royal Jacques William Davidge made! It was fairly unctuous in its gilded vulgarity. Kate Fletcher's Volante was pretty, with occasional imitations of Miss Mather in manner and voice. The business was remarkably good during the week, in view of the alternate stormy and zero weather. The house was a jam at the Saturday matinee, and the lightest house of the week would have crowded an ordinary-sized theatre.

Robson and Crane's second week at the Park Theatre was devoted to Joseph Bradford's play of The Cherubs. It is styled in the house-bill a three-act comedy, though I agree with the author's wife, whom I met an instant on leaving the theatre the night I witnessed the play, and who said she suggested absurdity instead of comedy, though the comedian would not hear to it. It is an absurdity—a howling one in some of its phases, and an enjoyable one throughout. The author betrays much literary skill in the dialogue, which is full of clever lines, always spoken with excellent taste and judgment by the two leading people, and, indeed, by every member of the co. to whom they fell. Indeed it is a work depending almost wholly on its dialogue rather than action—a most difficult thing to accomplish when the brisk movement that takes place is taken into account. The Cherubs are two delightful old frauds, and Mr. Bradford's clever pen in limning their characters has been supplemented admirably by the cleverness of Robson and Crane in their make-up, every phase of which is an artistic study. The piece is a distinct and decided advance over other pieces of similar character, which are crowded with absurd situations, but which are devoid of anything approaching the literary merit here displayed. Not that Mr. Bradford has constructed a play that is perfect; but his work is clever, and on the night I was present kept the audience in a continual good humor, alternating between a chuckle and a roar. I did not attend on the opening night, and consequently the audience that I observed was a representative one. Mr. Bradford has made a fair success. I am glad to meet with even farcical work of this kind written in such faultless English, where horse-play is secondary to the play of wit and humor.

The Sorcerer was given in a superb way at the Bijou Theatre during the week by one of the McCaull cos. J. H. Ryley's John Wellington Wells was undoubtedly the finest ever seen in Boston. Its brisk British bustle, its commonplace, its entirely absurd, mock-serious incaution has never before been given with such ridiculous *sang froid*, as by him. Digby Bell as Dr. Daly, and Laura Joyce as Lady Langazure were no less perfect, while Madeleine Lucette made a pretty Aline.

The Hanlons have appeared to good business at the Globe Theatre during the week, and Fantine has closed its successful run at the Boston Museum. The Kernells did a rousing business at the Howard Athenæum, turning people away from nearly every performance. Variety at the Boylston Museum, and variety, curiosities, etc., at Austin and Stone's.

Items: Joseph Haworth has been in town several days. I saw him in the audience at the Boston Theatre Wednesday night, when Margaret Mather was doing Lady Macbeth.—Another new theatre. This time on Columbus avenue. Next!—George W. Wilson's father was a minister (Baptist). So was Lilian Norton's grandfather (Methodist). This latter gentleman—Camp-meeting John Allen—now ninety years old, was in harness for prayers at an East Boston church a few Sundays ago. And speaking of churches reminds me that the Howard Athenæum, one of the most uniformly successful theatres in Boston, was formerly a church. Isaac [illegible] has made so much money there that he feels [illegible] doing the same at his new theatre now being [illegible] of the Old Hollis Street Church. I met [illegible] W. H. Gallagher, of the Howard, a [illegible] ago, and he expressed the opinion that [illegible] later all the churches will have to come to it! [illegible] opened a subscription book to aid in hustling [illegible] through purgatory when he gets caught [illegible] Manager Eugene Tompkins is on a visit to Chi[illegible] Ex-Mayor J. M. Hill paid $200 for a box at the [illegible] Theatre on the occasion of the Elks' benefit.—[illegible] has made such a success in [illegible] she has been engaged by Manager [illegible] for next Summer's light opera season and [illegible] for the season of 1893-94.—A Meriden ice-man recently made an application to Robson and Crane for complimentary tickets when they should appear in that city on their tour of the New England circuit, to which they made the following answer: "DEAR SIR:—Your application for free seats is in order. If there is a joy on earth we delight in it is playing before a houseful of people who pay nothing for the privilege. You say you are an impecunious ice-man. There you touch us. There is a frigid congeniality between your business and ours which appeals directly to our sympathies. But courtesies should be reciprocal. Recognizing this fact, you will, of course, send us next Summer to our homes at Cohasset, Mass., all the ice our families can use, and we will send you the equivalent in tickets for admission to our family circle at the theatre. Truly, etc. ROBSON AND CRANE."—Dion Boucicault is dramatizing Ouida's novel of "Little Wooden Shoes" for Dot and Nina Boucicault in their forthcoming tour under R. M. Field's management.—The Handel commemoration concert occurs 22d at Music Hall. W. J. Winch, Myron W. Whitney, Emily Winant and Medora Hensen will be the soloists.—Henry A. Clapp, the able dramatic critic of the *Daily Advertiser*, read a paper on Ophelia at the meeting of the Round Table at the residence of Mrs. Henry Whitman, Feb. 12.—Fanny Kellogg will give a concert at Chickering Hall, March 2.—Lillian Russell is expected to appear at the Bijou next month.—Edwin Booth's return engagement begins at the Boston Museum, March 2. He will appear in The Iron Chest, A New Way to Pay Old Debts, The Apostate, and Don Cæsar de Bazan. He will begin the second week with Richard III.—Doctor Louis Maas will give two concerts at Horticultural Hall, Feb. 18 and 25.—It was twenty-one years ago last Friday that R. M. Field assumed the management of the Boston Museum.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): The Called Back co. opened 10th, the theatre being closed 9th. It proved one of the finest and most perfect performances ever given here. Although the drama is complex in its action, plot and scene, it was regarded with intense interest and drew very large houses. Robert Mantell, W. F. Ferguson, Flockton, Miss Millward and the others gave very powerful renditions of their characters, and the setting throughout was simply superb. It may be designated one of the great successes of the season. Many were so delighted with it that they attended the performance twice. W. S. Redmond and Mrs. Thomas Barry, in The Midnight Marriage, 15th.

People's Theatre (W. C. Mitchell manager): The Leopolds, in Frivolity, gave a charming pantomimic, acrobatic, musical and terpsichorean entertainment all the week. Their business was good and the applause and laughter continuous from the rise to the fall of the curtain. White Slave, 15th.

Standard Theatre (W. H. Smith, manager): Neil Burgess has had a good week's business in Vim, opening to a crowded house, 8th. Vim is full of fun, and the leading character a clever extravaganza of the Widow Bedott order. Our Married Men, 15th.

Olympic Theatre (Charles A. Spalding, manager): La Sonnambula was substituted for Lucia, 9th, owing to the non-arrival of properties and wardrobe. Emma Nevada appeared in the title role. Adelina Patti appeared in Semiramide 10th, and in Lucia 13th. Fursch-Madi appeared in Aida 11th, and Mlle. Dotti in Riggoletto 12th, this being substituted for Mirella, Mlle. Nevada being taken ill. Lucia, with Nevada, and Lucrezia Borgia, with Scalchi and Fursch-Madi, will form the Saturday matinee and evening bills.

Casino (George A. McManus, manager): The new bill last week has been repeated with fine success, and the new faces had a hearty welcome by crowded houses the afternoon and evening of the 8th. Alice Oates and her comic opera co. are underlined for an early appearance.

Items: Mapleson's business has been exceedingly bad, the Patti nights being terrible. No cause contributes to this fact more than that the Colonel has always surrounded himself with a number of servelings whose brusque treatment of newspaper men has not been forgotten from one season to the next, and is not apt to be. The papers damned the performances, if not with faint praise, with absolute censure:—The Mendelssohn Quintette Club gave another of their superb series of chamber music at the Pickwick Theatre, 14th. Mrs. Otto Ballman assisted.—Messrs. Biffert, Kennel and Schram, three local gymnasts, gave a splendid parallel-bar act at the Casino during the week. They received hearty applause.—Adelina Patti was deeply disgusted with her slim audiences here, and forgets that the times are not in accord with six-dollar admissions.—John Moloney, the robust and smiling treasurer of the People's, benefited all the week. It looked like a substantial recognition.—Since Walter M. Hodge and his manager, George Munson, made such a big success of the Star Roller Skating Rink, all the local managers talk in the same direction and several big affairs are projected.

SAN FRANCISCO.

FEB. 10.

After a very successful engagement for both the management and the Dalys at the Bush, the latter withdrew after remaining one week longer than the original contract. To be followed by O. D. Byron and his co., in Rags and Bones. The Byron opening occurred last night, to a house not so complete in numbers as it might have been, yet to fair expectations for better ones to follow. Your readers have read criticisms of the performance, and I will simply say that while it is a melodrama of only an ordinary tone or merit, it will likely attract all the business Mr. Rial has counted upon, as the engagement is for two weeks only. McKee Rankin and his co. supplant the Byron party, 23d, which engagement is expected to run four or five weeks. Adamless Eden then comes for a term undecided upon as yet.

Shadows of a Great City began its third week last night at the Baldwin to a most excellent audience, and will be continued this and the next week, making four in all. Receipts thus far are in the close neighborhood of $19,000 for the first two weeks, with only a slight dimunition in the interest and attendance; which leads me to the belief that "coin of the realm," broad smiles, good cigars and wine are not strangers in the Baldwin family this week. Manager Eberle's countenance does not indicate anything to the contrary. According to information from this gentleman, the order in which Three Wives and Victor Durand will be brought out has been changed, and the latter will precede the Wives. The new people to appear in Victor Durand are Rose Belle and Rose Wood, now en route from East. Then comes Walter Lehman, one of our old-time favorite actors, who will make the first bow to a 'Frisco audience in nearly four years, or, at least, since his election as Public Administrator of San Francisco. Next in order is Franz Reinan, his first appearance in English here, if not in America. With these additions to Mr. Hayman's already strong co. he can safely calculate upon a two or three weeks' run of Victor Durand. Then Three Wives to One Husband will be presented, with other new faces besides those already mentioned. They are Mollie Fuller, who (it is generally supposed) is Mrs. Gerald Eyre; Elizabeth Saunders, an old-time favorite here, and James M. Ward, a present popular member of the 'Frisco profession, and one of large ability and general usefulness.

Following this will probably come After Twenty Years, by Ciprico—consequently a home production, and being that, it will of necessity be a good one, for do we not have and claim Archie Gunter, Clay Green and others as our own?

At the Tivoli, Sonnamubula opened last night to the old story—crowded house. It will run the week out, and be followed by Magic Flute about the 18th, in which the present cast will sing, with Frittman, late of minstrel fame, as the only addition. Magic Flute may run two weeks; then comes A Trip to Africa.

Reed's Minstrels, at the Standard, seem never to grow tame in the eyes of those who are fun lovers and fond of good music. Society in 'Frisco has chosen Saturday night as its own at this house, and it pays the management to allow a "society night." It is well and proper that the efforts of this co. and management in offering what is real refined minstrelsy be fittingly recognized, and it is. Treasurer Sam Meyer's big benefit didn't spoil him in the least; he is as courteous as ever. He informs me that Pavilla will be the new face next week if health returns to him by then.

Mr. Hayman feels reasonably assured of obtaining possession of the California, and when he does will do some cleaning up around there in order to take the minstrel odor off the atmosphere, and open regularly about March 2.

Gossip: Henry B. McDowell, editor and proprietor of the *Ingleside*, has secured a lease of Deitz Colosseum, better known as the Oakland Theatre, vice Bert. Mr. McDowell is a stage manager of no small experience, and is said to be the very best on this coast. His co. will most likely include Messrs. George Wessells, Harry Maynhall, Rutledge, Thompson, Simms, Mabel Bent, Lillian Owens, Esther Williams and Jeffreys Lewis, from Australia. Most of these people have been closed for, while present negotiations for others will probably be effected.—Henry Dunbar will be the opening attraction 16th. Then Oliver Doud Byron, 23d, week. After that most likely Richelieu's Wager, one week—in which the long-looked-for debut of Viola Dayan will take place. Miss Dayan will assume the part of Mlle. de Belle Isle. An orchestra of full size and competency will be led by Charlie Schultz, late leader at the California, while Voegtlin will paint new scenery for each week's production.—The New Opera House for Sucramento is at last taking definite shape.—Signor Campobello and Professor Rosewald are said to be negotiating for a lease of the Grand Opera House.—Archie Gunter has finished and will shortly publish a novel, "Barnes of New York." It is his intention to dramatize it.—D. Selim, late agent for W. E. Sheridan in Australia, has come to serious grief since his return to this coast. He has been "investigated" by the authorities of Solano County, and now those of Alameda have got him in hand so effectively that his liberty will be abridged for some time.—Signor Enrico Campobello has issued the prospectus of his Lyric School of Art, in which he and Mme. Sinico-Campobello will be assisted by Signor Enrico Sorge. The scheme includes a conservatory for the practice and production of operas, with all the accessories of orchestra, chorus and stage.—During the McKee Rankin engagement at the Bush Street Theatre Alma Stuart Stanley will play all of Mrs. Rankin's parts.—John McKenzie, a young baritone of this city, has accepted an engagement from Max Strakosch, and is now in New York.—The World's Fair Minstrels, late at the California Theatre, took their farewell of San Francisco at Woodward's Gardens 8th.—J. W. Currier, the well-known programme publisher, has been awarded the exclusive programme privileges for the Grand Opera House during the Mapleson opera season.—A private letter from India states that Emilie Melville has created a great furore in that remote region, and is doing a fine business. She will not return here until the end of the current year. The report that she is to go to the Oregon Casino is without foundation.—It is probable that William Y. Porter, for many years scenic artist of the California, will be engaged to furnish the scenery for a new Opera House to be built in Victoria, B. C.—Edwin Deaves, father of the talented Deaves Sisters, will be the recipient of a benefit at the Grand Opera House at an early day.

CLEVELAND.

Euclid (Gus Hartz, manager): Wallack's co. in Victor Durand all the week. Undeservedly poor business, for an excellent drama with strong cast. Sophie Eyre is an actress of marked ability, and Charles Wheatleigh, an excellent old man character. George Clarke as Victor Durand was good. Max Freeman ditto as Doctor Randolph. W. H. Denny, the dude, took all the smiles. May Blossom this week. Sieba follows, 23d.

Academy John A. Elsler, manager): Even Mr. Rooney failed to draw, and he an Academy favorite. Besides having a good co. he has also an expensive one, and for the last few weeks Patrick has been losing money. His co. disbanded Saturday and went to New York. Carrie Swain, 16th; Chimes of London, 23d.

People's (B. C. Hart, manager): Signor Faranti's Specialty co. has pleased large audiences. A splendid co. Grau's Comic Opera co., 16th; Richmond, Sheehan and Coyne's co., 23d; The Markham Sisters, 2d.

White Elephant (Dan Catoir, manager): Business has been fair. Harper Brothers' Parlor Circus, in connection with half a dozen specialty performers, is the card this week.

Comique (M. J. Kellackey, manager): Another circus—Girard, Leon and Dunkley's. Professor Fox, and ditto Duffy is the card announced.

PHILADELPHIA.

At the Arch, We, Us & Co. drew full houses. Whatever may be its merits as a play, it produced laughter enough during the week to establish its reputation as a "funny piece." Ezra Kendall, Theresa Vaughn, Marie Becker and C. F. McCarthy were especially prominent. W. A. Mestayer was there, of course, but as I cannot see anything funny in this colossal humorist, pray excuse lack of comment. Gus Williams as Captain Mishler holds the boards this week. Shadows of a Great City, 23d.

Henry Irving and Miss Terry closed their farewell engagement at the Opera House with the past week. They were seen at their best—and worst. In Eugene Aram, Irving was simply execrable, and Miss Terry's performance of Ruth Meddows so far below the standard that the attempt is a matter of surprise. Her Viola in Twelfth Night was also very weak. As Beatrice in Much Ado she has no equal. The present week will be filled out by A Bunch of Keys. N. C. Goodwin, 23d.

Thatcher, Primrose and West did only a fair business at the Chestnut. Why this should have been I am unable to say. They give the best minstrel show on the road. A Bottle of Ink will be spilled every evening this week. John Mackay and Ida Mulle are always welcome and ink is always spilled in their favor. R. L. Downing in Tally-Ho, 23d.

Nanon, at the Walnut, was the success of the past week. Such an organization as the Thalia co. shows us how much of the life and *chic* in foreign lyric comedy is lost through the inability of translators to appreciate the spirit of the original text and the lack of collective effort on the part of native talent. Each member of the Thalia co. puts all his or her heart and soul in the work. Everything shows discipline and thorough rehearsal, and as a natural result we are given a performance most commendable in every way. The music in Nanon is never dull. Some of the airs will be whistled on every street corner.

As a matter of fact we have never had a co., French or otherwise, as full of good singers and good comedians as this clever German organization. If ever a little woman was brimful and running over with fun, winning qualities and sweetness of voice, Fraulein Meffert as Nanon is that woman. Her love-making is an entertainment by itself. Herr Lube is a most accomplished bouffe comedian, and each member of the co. is worthy of high praise.

Michael Strogoff is the current attraction, and Manager Fleishman promises to mount it with unexampled splendor. Campbell's Galley Slave, 23d.

At the National, The Romany Rye was played throughout the week to big business. Mrs. G. W. Jones as Mother Shipton recalled Old Bowery memories. She has apparently lost none of the old time fire. The Silver King is the current attraction. Dreams, 23d.

Prince Methusalem made his final bow on Saturday night. This (Monday) evening will witness the first performance in English of Die Fledermaus. The result of the opening will be duly wired. The cast includes De Wolf Hopper, Rosalba Beecher, Ida Valerza, A. W. Maflin, Mark Smith and M. Whitney.

The New Central presents Murphy and Mack's Comedy Four and Moore and Holmes' importations. At the Arch Street Opera House Pirates of Penzance has been given to the capacity of the auditorium. Next Monday the Mascotte will be sung. Cheap admission has run this pretty house out of the mire of failure. Carncross has made a great success of Crawled Back.

Items: Gustave Amberg had a series of unpleasant experiences here last week. He was sued by Manager Gilmore, of the Central, and by the Academy of Music. Both suits were compromised.—Irving made a somewhat extended speech at the Opera House on Saturday evening last after the performance of The Bells. Society here has gushed over him to an alarming degree. Because he is English, I presume.—The two great poets, George H. Boker and G. Washington Childs, were especially prominent.—Ellie Wilson will appear in The Galley Slave at the Walnut next week.

CINCINNATI.

Louis Harrison and John Gourlay in Skipped by the Light of the Moon filled Heuck's Opera House nightly during the week; notwithstanding the severity of the blizzard which prevailed during the early part of their engagement. The quality of the programme would be largely enhanced were Gourlay as entirely original in his business as his clever little confrere. Edward Morris' Garnishee McIntyre is characterized by a richness of brogue that would discount even Dixey's old-time efforts. This week John H. Stevens in Passion's Slave, followed 23d by Fantasma. Aimee, March 1.

Irish Aristocracy, with Carroll and Barry in the new roles, constituted the week's attraction at Havlin's, and drew largely. The dry humor of Hugh Fay as Muldoon is missed though Carroll does his utmost to atone for the absent one. Jolly Billy Barry is the life of the play, and his every appearance is signalized by laughter. The Delanos (Jep and Fanny) appeared in their sketches during the third act. Tillie McHenry as Mrs. Muldoon appeared to better advantage than any of her predecessors. The play was excellently mounted. The current week will be devoted to Her Atonement, followed 22d by Lizzie Ulmer in Dad's Girl. March 1, the Two Johns (Stewart and Hart) in a return engagement for one week.

Outside of the Howard Athenæum Specialty troupe, no better vaudeville organization has been seen in Cincinnati during the season than the Hallen and Hart Ideal comb., whose performance at the People's Theatre last week was productive of excellent business. Ella Wesner's changes were nightly encored. As also the act of Madam De Granville. The sketch performed by Frederick Hallen and Enid Hart was above the average, as also the Selbina Family in their bicycle specialties. This week Frank Girard's Cold Day When We Get Left comb., followed 22d, by the Tayleure Dramatic comb. March 1, Dominick Murray in Escaped from Sing Sing.

Hazel Kirke, produced at the Grand last week with a cast including Couldock, Al Lipman, Sidney Cowell, Carrie Turner, Mrs. E. L. Davenport, W. B. Cahill, May Roberts and Thomas Whiffen, evinced the fact that it has not outlived its popularity. This week Kate Claxton in Sea of Ice, followed 22d by Called Back. Thomas Keene underlined for week beginning March 1.

Facts: William Carroll's Lend Me a Dollar comb. will be ready far the road, April 6, under the management of Edward Taylor formerly with Jananschek and will require nine people.—A bill fixing the licenses of skating rinks at $30 per day is now pending in the Ohio State Legislature, and will, if enacted, knock the roller craze higher than Gilderoy's kite.—John McCullough's quondam manager, William Conner, was in the city, 13th.—S. K. Taylor the clever press agent of Frank Girard's Cold Day party was robbed of his watch and chain, valued at $175, and $70 in currency, at the Gibson House, 11th.—The stage people belonging to the local theatres have organized what will be recognized as Branch No. 6 of the National Theatrical Mechanical Association, and have elected De Witt C. Waugh, scenic artist of the Grand Opera House, President of the organization. The membership includes the majority of the local stage carpenters, scenic artists, property men and stage hands generally.—Manager Heuck has kindly donated the use of the lodgeroom over the People's Theatre, where meetings will be held regularly on the third Monday of each month. The suit versus Neil Burgess, of which mention was made last week, was compromised 11th.—The McCaull Opera co. will produce Apajune at Heuck's during the coming month.—Manager Charles Frohman is in the city looking after Hazel Kirke, and also booming his Called Back and Victor Durand combs. in vigorous style.—A Burmese wedding 13th was one of the features of the week at Harris' Museum.—The new Balke Opera House at Bellevue, Ky., was formerly opened, 11th, the inaugural programme being East Lynne, with Lucy Carrick as Lady Isabel, supported by Giles Shine.—The window lithographs of the Cold Day party are novel and attractive.

BALTIMORE.

Fanny Davenport's Fedora, like wise, improves with age. Constant repetition has not detracted from her performance. She plays the impulsive, vindictive, loving Russian with as much, if not more, vim and artistic finish than she did when we saw her a year ago. It is now, as it was then, one of the finest we have ever seen—one of the very few instances of the wedding of a splendid artiste to a powerful part. As Loris Ipanoff, Harry Lee by no means fills the place of his predecessor. His acting is unnatural and full of affectations which detract very much from the general performance. Melbourne McDowell made a manly, handsome De Serieux, and Eugene Jepson was a satisfactory Gretch. A. Del Campo, as the valet, and Blanche Weaver, as Princess Olga, were also good. The rest of the co. rendered excellent support. The attendance at the Academy of Music last week was good. On Tuesday night Louis Aldrich began a short engagement in My Partner. Next week, Hazel Kirke.

At the Holliday Street Theatre, Maggie Mitchell closed a big week's business on Saturday night, having appeared in a round of her favorite characters. She is one of Baltimore's prime favorites, and her name is always a dramatic magnet here. On Monday night, the McCaull Comic Opera co. presented for the first time in this city Chassaigne's opera, Falka, to a large house. Next week, Michael Strogoff.

The Black Flag, at Ford's Opera House, did only fairly last week. Melodrama appears to be losing its hold the public, for the piece was given by a good cast and with effective and picturesque stage setting. This week, Callender's Minstrels are singing to fair houses. Next, Gus Williams.

Edwin Browne, in the sensational drama, Good as Gold, drew big audiences to the Front Street Theatre last week, and gave a strong portrayal of the tender-hearted Jim. He is an actor of good methods, and his work bears evidence of fine judgment and hard study. Austin and Davene's Allied Attractions are billed for this week. Next, Lynwood.

The Star Specialty co. plays a return engagement at the Monumental Theatre this week, and will be followed by Murphy and Mack's Comedy Four comb., 23d.

This is announced as the last week of the opera season at the Masonic Temple Museum, and will be divided between Patience and Pinafore. On Saturday night the Harris Opera co. will have given exactly one hundred and twenty performances in this city this season. The houses have been unvaryingly crowded, and the co. is very popular with the Museum patrons. The principal feature at the Dime Museum for the current week is a set of wax tableaux from the Eden Musee, New York. George A. Fox's Specialty co. is the attraction in the auditorium, and there is the usual array of novelties in the curio-hall.

Items: The funeral services over the remains of William Forrester, late stage manager of the Boston Ideal Opera co., who died at the University Hospital, 7th, were held at Ford's Opera House Friday noon, under the direction of the Order of Elks. In the front rows of orchestra chairs were the members of the Baltimore Lodge of Elks and the members of the Ideal Opera co., who came over from Washington on a special train. The coffin rested on a catafalque near the front of the stage. At the head of the casket was a pillow of immortelles, bearing the inscription: "In memorium. Baltimore Elks." At the foot was a floral anchor and a magnificent floral barx from the Boston Ideals. The burial service was that of the Episcopal Church, and was conducted by Rev. Dr. William Kirkus, who made a beautiful and appropriate address. At the conclusion of the services the Boston Ideals sang "Nearer My God to Thee," and the Elks, ascending to the stage, surrounded the casket and performed their burial service. The Elks bore the casket to a hearse in waiting, and it was transferred to a vault in the Westminster Presbyterian churchyard, the Elks escorting the hearse on foot and the Boston Ideals following in carriages. The Elks stood around the vault and chanted "Auld Lang Syne," and the coffin was lowered into the ground while the snow was quickly falling. The active pallbearers were chosen from the Elks and the honorary pallbearers were: Myron W. Whitney, George Frothingham, H. C. Barnabee and W. H. McDonald, of the Boston Ideals.—The concert of the Baltimore Oratorio Society on Friday night was financially a success, though the artistic portion of it was not up to the standard. This was due to the long illness of Prof. Fincke, the musical director, and a consequent lack of thorough rehearsals. The soloists were in fine voice and sang well, especially Emily Winant and D. M. Babcock.—On Monday night the Haydn Musical Association gave its second concert of this season at the Academy of Music, on which occasion Geraldine Ulmar was the soloist.—The wedding of Thomas F. Hogan, treasurer of Holliday Street Theatre, and Miss Maggie McGinnis was performed at St. Vincent's Church on Wednesday morning, 11th.

BROOKLYN.

The Park Theatre was well attended on Monday evening, it being the re-entrance of Lawrence Barrett in George H. Boker's tragedy, Francesca da Rimini. This well-known production requires no commendation, save that the celebrated story was presented in a most magnificent style. Barrett, Mr. James, Mr. Rogers and Viola Allen were tendered a warm reception, and were frequently called before the curtain. The costumes worn appeared to be new, while the scenery and other effects were displayed to a good advantage. Francesca da Rimini will hold the boards until Wednesday. Richelieu, The King's Pleasure, Yorick's Love and Julius Cæsar fill out the week. Harrison and Gourlay next week.

A romantic drama, entitled A Mountain Pink, by Morgan Bates and Edwin A. Barron, was presented at the Grand Opera House on Monday night, with Bella Moore as the star, to an audience that filled every available space in the popular theatre. The scene of the play is laid in North Carolina, where the numerous exploits of the Moonshiners of that State composed the story. All the situations and the climaxes are of the kind that are usually described as thrilling. Miss Moore is a young actress, with an excellent stage appearance, pleasant manners and some claim to being handsome; hence she was well received in the character of Sincerity Weeks by the numerous auditors. The remainder of the co. includes A. H. Gilbert, George Hanna, C. W. Vance, Kate Bebe, Ruth Hawkins and others, who went through their parts in a most familiar way. The scenery is realistic, and was displayed in a manner that brought forth any amount of applause. Dan Sully in The Corner Grocery next week.

The Kindergarden, from the pen of Robert G. Morris, was the attraction offered at the Brooklyn Theatre. Fair audience. The play is based upon the educational methods of our average kindergarden, and portrays many strange freaks of the shoddy aristocracy. Ada and Rillie Deaves performed the principal roles, and in a manner that gives them high regard. The play has every appearance of being successful, and to be ranked among the popular comedies of the day. Here and there it drags a little, and at times there is a sacrifice of action to dialogue. However, these few faults can easily be remedied by a little pruning. The Romany Rye week of 23d.

The Harry and John Kernell co. began a week's engagement at Hyde and Behman's Theatre this week, opening to a packed house. The co., besides the well-known Kernells, consists of Topack and Steele, the Vivian Sisters, George F. Moore, Conway and Leland, Pauline Bacheller, Leopold and Bunnell and many others well known to the variety stage. A sketch entitled The Halfway House continued the merriment of the evening, and as a whole the troupe gave entire satisfaction.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers) A Madison Square Theatre co., playing the well-known and highly successful drama, Hazel Kirke. From the fact that this is advertised to be the last production of this piece in this District, the houses are fairly filled. Dion Boucicault will appear next week in The Shaughraun and Colleen Bawn.

Lee Avenue Academy of Music (C. L. Woglom, manager): After an absence of four years, Katherine Rogers reappears. She has always received a hearty welcome. She plays in Pygmalion and Galatea and Leah the Forsaken nightly. Next week the Mestayer comb. in We, Us & Co.

CHICAGO.

A superabundance of snow and the mercury playing hide-and-seek around the zero mark kept theatre-goers at home last week. None of the houses did a business to brag of, although the attendance on evenings when the weather was not too vigorous brought the receipts of the week to a fair average. James O'Neill, in his familiar impersonation of Edmund Dantes and the Count of Monte Cristo, was welcomed at the Columbia by many of his old admirers in the part. He is as vigorous as ever, but displays less art in several of the important scenes. He is at his best in the earlier acts, and continues to spoil the most dramatic situations by ultra-sensational methods. Ralph Delmore made a capital Noirtier, and J. W. Shannon was very good as Caderousse. Eugenia Blair is quite inadequate to the part of Mercedes. This week, Carleton's successful play, Victor Durand, with a very strong co., including George Clarke in the title role; Charles Wheatleigh, Newton Gotthold, Sophie Eyre and Louise Dillon. Damrosch German Opera, 23d, for a season of two weeks.

The performance of The Little Duke by the McCaull Opera co. was most commendable. Bertha Ricci made a bright and spirited Little Duke and sang the music in admirable style. John Howson was funny as the tutor. Frimousse, and Ray Samuels added not a little to uniform excellence by her performance of Blanche. The execrable weather was all that prevented Hooley's Theatre from being crowded every night. This week, Grace Hawthorne, in Camille and Miss Multon. Wages of Sin, 23d, with Marie Prescott as Ruth Herrick.

The second week of Sieba, at the Grand, and Zanita, at McVicker's, suffered in patronage with the rest, but did a paying business in spite of the blizzard. The Kiralfy spectacle was without doubt the best they have ever brought out. Zanita will enter upon its third week with a clear field, and its superb ballet is sure to draw the public in goodly numbers. The American Four had fair patronage at the Olympic. It will give place this week to a new and novel attraction in the Leopold Brothers, who appear in a farcical piece called Frivolity.

The Two Johns at the Standard and Sentenced to Death at the Academy of Music drew light houses. The latter affair was a wild and improbable drama that only got a footing on the American stage because it was by an English author. A dozen better plays are going begging among managers, but are "no good" in the eyes of these astute purveyors to the stage, because the authors are natives of the United States. Neil Burgess in Vim will be at the Standard this week, to be followed by Storm-Beaten, and Barry and Fay's Irish Aristocracy comes to the Academy.

Dominick Murray played a successful engagement at the People's. Bayles and Kennedy's Bright Lights this week. Our Strategists did not carry away many ducats from the Criterion last week. There will undoubtedly be a rush to see the capital drama, In the Ranks, this week. Charles E. Hoyt's Rag Baby will be at the Grand this week. It is claimed to be the best of this gentleman's farces. Rhea in An American Countess, 22d.

Items: Eugene Tompkins, of the Boston Theatre, is in town to look after his Rag Baby and Zanita cos.—Charles Frohman is here looking after the Victor Durand co. He says theatrical business in New York is far from being so prosperous as usual. Profits are small all round.—Henry Guy Carleton used to be a special writer and reporter for a daily paper in Chicago, and his success as a playwright is regarded pleasurably by his old confreres. He was known here as a persistent caller upon theatrical stars and managers with the manuscript of a play for their perusal. He sent a challenge to mortal combat to Ed. Wakeman, now editor of the *Current*, for a fancied insult, but was laughed out of his anger by his newspaper friends.—David Belasco secured a verdict of $21,000 against J. M. Hill in the courts here last week, on account of a broken contract for a play. The judgment was appealed. Two years ago Mr. Hill bargained for a play for Denman Thompson, to be called The Lone Pine; or, The Christmas Dream, agreeing to pay $5,000 for it. The contract was lost in the mails, and the play never got beyond the second act. Mr. Hill became tired of waiting for the rest of it, and finally declared the bargain off. Belasco sued for the value of the two acts which were delivered to Mr. Hill.

ALABAMA.

MOBILE

Mobile Theatre (Jake Tannenbaum, manager): Rhea in the American Countess and Camille to large houses, 6th and 7th. Her delineations were disappointing to many, owing to broken English. Aimee, 9th, to standing-room only. Mam'zelle created much amusement. Silver King, 10th, to a packed house.

Odd Fellows Hall (J. E. Fulton, manager): Pinafore has been given to large crowds nightly for the past week. A change of programme will be given in a few days.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Huntley's Dramatic co. presented Rosedale to large audiences, 9th, 10th and 11th. Frank Mayo, as Waldemar, in Nordeck, owing to very bad weather, had a very small audience, 13th. Huntley's Dramatic co. in A Celebrated Case to standing room-only, 13th, and matinee and evening, 14th. Until further notice, Sea of Ice.

Montgomery Theatre (Jake Tannenbaum, manager): Aimee in Mam'zelle to good house, 10th. Silver King, F. C. Bangs in the title role, to fair business, 11th. Planter's Wife, on account of bad weather, had a very small audience, 12th. Barlow-Wilson's Minstrels, 13th.

Item: On account of rain, sleet and snow, and unusually bad weather, the attendance at our theatres was the smallest we have had this season, 12th.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): Those who braved the inclement weather of the, 11th, and attended the performance of F. C. Bangs and co., in Silver King, were amply reward for their unpleasant journey, as the performance was most enjoyable. A more enthusiastic and appreciative assemblage could not be found. Mr. Bangs was repeatedly encored, and called before the curtain after each act, while Charlotte Behrens and Messrs. Verney, Colton, Vincent and Dayton also received a large share of the applause.

SELMA.

Harmony Hall (L. Gerstman, manager): Daisy; or, The Doctor's Wife, played, 5th, by Standard Dramatic co., to a large audience. This was the initial performance of the piece, and it is creditable to its author, Len. M. Sherwood.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager) George C. Miln, supported by Adele Payn, came 6th, in Macbeth, to good business. The performance was entirely satisfactory. Lizzie Evans played Dew Drop, 11th, to a highly delighted audience. Katzenberg Comedy co., 11th. The lightest business of the season.

HELENA.

New Haven Opera (House Horace Wall, manager): The Shadows of a Great City concluded a week's engagement 14th. Albeit a week's stand here is a *rara avis*, the house was crowded every night, and the general manager has no reason to regret his experiment. The melodrama is an unusually effective one, and with the help of its novel and realistic scenic effects leads the bucolic to believe that he is actually participating in solving one of the mysteries of Gotham. The characters were all well assumed. The honors of the engagement may perhaps be fairly divided among Annie Ward Tiffany, O. H. Barr, G. R. Edson and Julia Stuart.

American Theatre (Press Eldridge, manager): Gibson and Ryan's Muldoon Picnic co. did a light week's business, something unusual for this variety house. The performances, however, were hardly up to the average, which may account for the anomaly. The Big Four arrive 16th.

Bunnell's Museum: Kate Girard divided the week by presenting during during the first half The Danites, and '40 during the remaining half. Crowded houses were the rule. Corinne opens for one week, 16th.

Items: A judgment of $1,200 in favor of the plaintiff was given in a recent case in which Manager Carll figured as defendant.—On the evening of the opening day on which Booth tickets were placed on sale, 1,200 seats had been disposed of.—The Yale Glee Club gave its annual Winter concert at Carll's 9th. The customary elite audience was in attendance, and the same old "chestnuts" gone through with, enlivened this time by the aid of the Banjo Club, a new and not uninteresting feature.—Kate Girard came out in a local newspaper with the announcement that she is not engaged to be married. Had the young lady been properly tutored, she would have waited until business was dull. Then would have been the time to call up that "almanac" from the buried past.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Ideal Dramatic co. gave The Lottery of Life 9th, Rip Van Winkle 10th, Oliver Twist 11th, Uncle Tom's Cabin 12th, The Lottery of Life, repeated, 13th, Streets of New York 14th. The features of the week were J. W. Dunn as Rip Van Winkle and Fannie Jacobs as Gretchen. They were loudly applauded and received three well-merited recalls. Wright Huntington as Bill Sykes, ably supported by Miss Jacobs as Nancy, rendered their parts in a most realistic manner. At the conclusion of the third act of The Lottery of Life Mr. Huntington as Terence O'Halloran, and Inez Periere as Polly, were called before the curtain. Manager Delevan presented Miss Periere with a handsome gold watch from friends and admirers. J. V. Farrar's Boston Burlesque Opera co., 16th, one week, with the exception of the 20th, when Robson and Crane give The Cherubs.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Charvat's People's Theatre co. played to packed houses all the week. Two Orphans, 9th and 10th; Lancashire Lass, 11th; Fanchon, 12th; Leah, the Forsaken, 13th, 14th, also matinee 14th. Ullie Akerstrom, in the leading part, deserves the highest praise, and the entire co. well merited the large attendance. Dreams, 19th; Murray and Murphy, 25th.

Items; Gus Bothner, ahead of Dreams, was in town, 10th.—Ticket-seller Stivers in a card in the local daily claims to have sold 1,400 tickets for The World at its last appearance in this city.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Galley Slave to fair business last week. This week J. K. Emmet in Strange Marriage of Fritz. McCaull's Falka co. 23d.

National Theatre (Rapley and Kinsley, managers): Louis Aldrich drew fair houses last week in My Partner. This week Harrison and Gourlay's Skipped by the Light of the Moon. Wallack's co. in Victor Durand, 16th.

Ford's Opera House (John T. Ford, manager): Kindergarden first three nights of last week to small houses. The Ideals packed the house rest of week in spite of unusually bad weather, and will no doubt continue to do so this week. Fanchonette will be given for first time in this city Monday night.

Herzog's: Mme. Lee's English Juveniles this week. The Newcombs, 16th.

Gossip: The Elks gave a reception to the Ideals Friday night. Bartley Campbell recited and members of the co. sang.—The annual benefit of the Elks will occur at the National next Thursday afternoon. J. K. Emmet and co. will present the Strange Marriage of Fritz. McDonald, Barnabee and Morsell, of the Ideals, and the St. Cecelia Quartette of this city, will sing. The Cragg Family, the Fletchers, and others in specialty acts.—Friday evening at the Congregational Church will be given a grand concert. Only the compositions of Washington people will be given, rendered by local artists.—Daisy Murdock was here last week rehearsing with the Kindergarden.—C. H. Day left Herzog's last week to join Van Amburgh as advance agent. —The Debutante, a comic opera by Hub. T. Smith and Albert Riddle of this city, will be given by amateurs soon after Lent. W. A. Mestayer has made the authors a handsome offer for the opera, and it has been accepted.—The weather last week was bad for the theatres. Monday night there was a pouring rain, and Saturday a heavy snowstorm with cold and disagreeable weather between. The Ideals were the only ones who did not suffer more or less on account of it. They sang to packed houses.

FLORIDA.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): Barnett's New York Ideal Opera co. closed their week here 12th. They began last Sunday night, 8th, with sacred concert; Mascottk, 9th; Patience, 10th; Bohemian Girl, 11th, and repeated Mascotte, 12th. First three nights crowded houses, and the other two only fair, on account of the awful cold and rainy weather, the rain pouring in torrents. The co. has been cordially received. There are among them such a diversity of talent that they have given our theatre-goers as much satisfaction as any co. that has visited us in years. Miss Roche, Miss Lester, Miss Jenesse and, among the gentlemen, Messrs. Hamilton, Pepper, Gilbert and Leoni, were all greeted with enthusiastic applause in their several parts. We bid them a cordial adieu, and hope to soon hear of their return.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Planter's Wife co., 9th, to fair business. Aimee, 13th, 14th and matinee, to large and well pleased audiences. Scanlan's Friend and Foe, 20th and 21st. Frank Mayo (second visit this season), 23d. Dickson's Sketch Club, 27th and 28th.

Item: Photographs of "Bill Lewis, the notorious cracksman," the comedian of Dickson's Sketch Club, with description and reward attached to same, were posted in several conspicuous places in the city this week, and one of our daily papers published quite a long, sensational article on this celebrated burglar, etc., besides all the banks in the city took extra precautions at night. This is quite a good joke on the paper and banks here.

ROME.

Nevin's Opera House (M. A. Nevin, manager): Frank Mayo, in Nordeck, with good support, played to a small but well-pleased audience, 10th.

Items: Business this season has been generally unsatisfactory; but agents of cos, tell us it is the same in other cities of the same size in this region.—The Silver King, 24th.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager) Planter's Wife co. to good house.

Item: Della Sawyer, with the Planter's Wife co., spent a most enjoyable day with friends while in town.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Blind Tom came 11th, with matinee, giving his very interesting performances to large and well-pleased audiences W. J. Scanlan, in Friend and Foe. 13th; repeated at matinee, and Irish Minstrels 14th, to good business. Mr. Scanlan can justly be proud of his reception here.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Lights o' London, to good houses, 11th and 12th. Lilly Clay's Adamless Eden, to a large male audience, 13th.

Items: E. D. Griswold, advance of Hoop of Gold co., was in the city 12th.—Quick time was made in setting the Lights o' London scenery, which arrived at six o'clock. Promptly at eight the curtain was rung up.

INDIANA.

INDIANAPOLIS.

Dickson's Grand Opera House (George A. Dickson, proprietor): Dear, lovable, cute little Lotta opened a good engagement with Musette, 9th. In the saucy gypsy girl of fourteen who would recognize the lady of (?) years. She assumed the part in her wonted style, and really seemed better than ever. The part of Maud, by Nellie Pennoyer, was neatly handled, but her voice is too slight. Other parts well handled. Mlle. Nitouche was given 10th and 11th, and again her part, that of Nitouche, was excellent. This was not so well received as her other plays, but no matter what she may have, Lotta's Lotta—that settles it. The part of Celestin and Floridor of C. H. Bradshaw, tinged too much of his big overgrown booby in Musette. The bass solos of J. H. Stuart, as Loriot, were repeatedly encored, and indeed he deserved it. White Slave filled the week and did a good business. A capable co. presented the well-known piece and did it well. No comment necessary. Nat Goodwin, 19th, 20th and 21st. Two Johns Comedy co., 23d, 24th and 25th; Three Wives, 26th, 27th and 28th.

English's Opera House (W. E. English, proprietor): House closed, 9th, 10th and 11th. Dan Sully opened the doors of his Corner Grocery, 12th, 13th and 14th, and had many hundred paying customers. The same original Daddy Nolan graced the stage, and the incessant humor and occasional pathos showed that Daniel had not lost his grip, and that Indianapolis appreciated it. The down stairs was filled with his friends who first knew him on the variety stage in this city years ago, but have since grown into daddies themselves. Master Malvey is a great card, but does not seem to know it; and therein lies the charm. Jennie Fox and Edward Favor sang very well and were heartily applauded. There was nothing extraordinary great in the other support. Lizzie May Ulmer, 19th, 20th and 21st; George Miln, 23d and 24th; Her Atonement, 25th, and Baker and Farron, 26th, 27th and 28th.

Museum: The week of 9th was the best week as regards value of attractions that the Museum has had. Carrol, ventriloquist; Frankie Jones and Ella Lewis, precocious juveniles, water-fish, and the Belmonts comprised only a part of the stage performance. The Museum was started as a venture, but Sackett and Boyd are satisfied now.

Zoo: As Mr. Gilmore has not concluded his arrangements to rebuild, the performances are still given at the Gold Mine. Joe Burgess produced something—no one could say what—after a good olio. For week of 16th we will applaud (may be) Alice Oates Opera co. in Robin Hood. She wishes it understood that her doctor has forbidden her to strike her toes against the ceiling, as it interferes with shoes. However the legislators and heads depleted of capillary growth will attend for the sake of fond memories of the time when Alice was younger.

Elbow Shots: Manager J. A. Anderson was presented last week with an elaborate gold charm.—Doris has a regiment of washers, painters and gilders at work on his wagons, etc., now stored in our Exposition Building. He opens April 20, and immediately goes to Alabama.—In last week's MIRROR it was too bad say that Hon. W. E. English was manager of the Grand Opera House. He is proprietor of his own house, English's Opera House, and is proud of it.—The entire series of Goodwin's performances will be for the benefit of our Fire Department. Thirty dollars in gold has been offered the house selling the greatest number of tickets, and it is said that now about 2,000 have been sold.—Hasselman's very neat theatrical date-book for next season will be out in about three weeks.—Dan Sully's Valentine matinee was a grand success.—Harry Kennedy, of White Slave, and Floyd, with Nat Goodwin, left favorable impressions last week.—Harry Cushman, ahead of Beane and Gilday loomed up in great shape.—Alice Oates, once the premier heel-thrower, at the Zoo, 16th. "What a fall was there my countrymen."—The *Times* has adopted a new policy in regard to its amusement columns. It will deal very sparingly in advance notices and will be more strict in current notices. It will not cater to the professional men, and will view the performances only with an eagle's eye.—George June will bring his Mormon play here to close this month. (The co. goes on from here.)—Query: When is Dan Sully's brogue the richest, on or off the stage?—The advance for Lizzie May Ulmer was snowbound out West and had to wire ahead to get out special paper.—Little Ella Lewis was presented with a gold medal after a hearty encore at the Museum Friday night.

KOKOMO.

Opera House (H. E. Henderson, manager): Mme. Carrington and co. Jan. 29, to small house, but giving best of satisfaction. Best singing ever heard in this city. Lights o' London, 24th.

RICHMOND.

Grand Opera House (Bradbury and Son). White Slave to light business, 10th, 11th. Co. and play both gave satisfaction.

Items: Amy Gordon Opera co. was snow-bound two days near Chicago. They gave two performances, 20th, 21st, at cheap prices.—Kate Claxton, 23d; T. W. Keene, 26th; John T. Raymond, 28th—all at Phillips' Opera House.—We have three rinks here and nineteen skate factories, making on an average of 3,000 pairs of skates a day.—Charles White, of the White Slave co., had a valuable silk umbrella stolen out of his dressing-room.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The Hoop of Gold, 11th, and Galley Slave, 13th, to medium business. Appreciative audiences, however. Dominick Murray, 19th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): J. T. Little's World comb. was to have appeared 10th, but owing to delayed trains failed to connect. Lotta charmed a large audience with her kicks and songs, 13th. Lights o' London, 19th, 20th.

Pythian Hall (C. H. Crain, manager): For the week ending 14th, Blake and Bertram's variety troupe have played to small houses and given a performance which could hardly have been less entertaining. Sunday, 8th, Ella Dudley and a Professor of the same name attempted to give a spiritualistic demonstration, but the spirits would not come—which somewhat interfered with their performance.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): "Gath" lectured to an audience consisting of sixty-five people 9th. Nat Goodwin, 16th, to a good house. Last entertainment presented at this house, as hereafter it will be used exclusively as a skating-rink. All attractions now booked have been transferred to the Masonic Temple. To Mr. Woodworth, the manager, I wish to extend my sincere thanks for the numerous favors he has extended me.

Masonic Temple (J. H. Simonson, manager): The Power of Money had a fair house 7th. The doorkeeper was very much grieved over the criticism your Zanesville (O.) correspondent gave his show, and invited me to throw away my credentials. Of course I did—not. The Fort Wayne Opera co. filled the house 13th, 14th, presenting selections from popular operas.

Personal: Nella F. Brown, the dramatic reader, wife of Major J. B. Pond, was snow-bound in this city during the week and cancelled her date at Lima. I had quite a conversation with this interesting woman and was pleased to have met her.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Called Back, 9th, before a large and appreciative audience. Lotta appeared, 12th, before one of the largest audiences of the season.

EVANSVILLE.

Opera House (T. J. Groves, manager): Only a Farmer's Daughter delighted a splendid audience, 14th. The Fate matinee drew an excellent audience. Good performance.

The Apollo (Harry Lawrence, manager): Week ending, 14th, Pauline Markham in Camille, Led Astray, Two Orphans and Our Boys. Good business.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Storm-Beaten, 9th and 10th, to light business, owing to severe cold weather. The co. gave a fine performance. The Gaiety co. arrived 11th in time to begin performance at 9:30, and played to fine business. Ford's English Opera co. began a season of three nights and matinee, 12th, with Bohemian Girl, which was rendered in a most satisfactory manner. Girola, The Orange Girl and Fra Diavolo were given also.

Foster's Opera House (William Foster, manager): Flora Moore's Bunch of Keys, which was to have been here 10th and 11th, did not get here until 12th, being in a snow-bank for two days. Miss Moore was given a rousing welcome, amounting almost to an ovation. The co. will only miss one date—Marshalltown.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Ford's Opera co. in Fra Diavolo, 11th, to good business. Janauschek was billed for 12th, but owing to heavy snowstorms she was obliged to cancel four dates—Ottumwa, Moberly, Hannibal and Paducah.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Lizzie May Ulmer came 7th to a big matinee—largest drawn to the house. Fair night audience. This week opened up with a blizzard that knocked out dates badly. Redmund-Barry co. booked for 11th and Isenstein's Opera co. 13th, stuck in the snow and missed dates here. Basve's Dramatic co. week of 16th.

Fleecy Flakes: The Redmund party were given an opportunity to change their date, but curtly answered "No," and then missed it, thereby knocking Tucker out of two dates, which could have been satisfactorily arranged had Redmund consented to change.—The Ulmer party left here Monday morning and were stuck forty-eight hours in a drift not five miles from here. Mr. Ulmer relates some funny experiences as the result of their being made captive by the "Beautiful." They stormed a farm-house and converted it into a hotel, Lizzie May officiating as cook. They do say that Dad' Girl's biscuits were all the rage.—Janauschek got caught at Des Moines and lost three nights, passing through here Wednesday night to catch up in the Southwest.—What promised to be one of the most successful weeks of the season has turned out decidedly disastrous.

CLINTON.

Music Hall (C. E. Fenlon, manager): The small stage somewhat hampered the co. The Mother Shipton and Boss Knivett were excellent. Wilbur Opera co., March 3; Helen Sedgwick, 17th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Lights o' London, 13th, to a large and fashionable audience.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Kate Castleton Opera co., 7th, in At Sea, gave two entertainments to good business. The Gaiety co. 12th to a large audience.

IOWA CITY.

Opera House (J. N. Coldren, manager): The Fay Templeton Opera co. appeared afternoon and evening of 7th. At the matinee La Coquette was presented to a small audience, but at night Girofla drew one of the largest houses of the season.

Items: Will Xanten, of this city, appeared with the Templeton co. as Pedro in Girofla. He was called out in the third act and favored his friends with two tenor solos.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Herstein's German Comedy co. in Marie Stuart to a fine audience, 13th. Hoyt's Rag Baby co., 14th, to a large and delighted audience. The co. is an exceptionally good one, and gives a bright and pleasing performance of Mr. Hoyt's absurdity. Frank Daniels is inimitable, while Bessie Sanson and Louise Eissing had no trouble whatever in winning their way immediately into the favor of the audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Alice Oates Burlesque Opera co. in Robin Hood came 6th, to only fair business, but gave a very satisfactory entertainment. Storm-Beaten came 13th and 14th to only fair business. The co. gave the best entertainment of the season. The scenic effects were very brilliant. Severe weather and counter attractions was the probable cause of bad business. Lennox's Hoop of Gold, including Beatrice Leib in the cast, is finely papered for 20th and 21st. The Wilbur Opera co., 23d and 24th.

KANSAS.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): The McKee Rankin All-Star comb. played to good business 10th, the bill being Notice to Quit. The play has many strong features, and in the hands of this co. receives excellent treatment. Frank Mordaunt, Mr. Harkins, Mr. Rankin and Mr. Wallace fully sustained their reputation as thorough artists. Mr. Hamilton, though playing a part that does not figure in many of the scenes, makes Gus Elmswood a prominent, well-defined character. Another important factor in the success of the play is the admirable portrayal of Mary Morland by Alma Stuart Stanley, while Miss Gliddon plays the part of Dorcas most acceptably. Taking the co. and play together, there has not been a more striking performance in this neck o' the woods in many years.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Rag Baby, 9th and 10th, to excellent business. This is the best and funniest of that class of entertainment we have yet had and fully deserved the fine audiences it drew. Frank Daniels and Charley Drew are the principal comedians, and are a show in themselves. Boston Theatre co. in Youth, 11th and 12th, to fair business only.

Crawford's Opera House (L. M. Crawford, manager): Baird's Minstrels, 9th and 10th, gave a good show to fair business, 11th. McKee Rankin's All-Star co. in Notice to Quit, 11th. This is the strongest all-round troupe, perhaps, ever seen in Topeka, and could make a "go" of almost any piece. Notice to Quit is not an extra strong play, and we hope soon to see this admirable co. return with something better.

Opera: The advent of the Mapleson Opera co. is now the all-absorbing topic. They were first announced in Rigoletto, but Abbott having murdered that opera here once, by popular request Trovatore is now announced.

WICHITA.

Turner's Opera House (Craddock and Ask, managers): The Alexander-Bergstrom Concert co. came 6th to rather light house. Mme. Bergstrom has a powerful voice, but it is not pleasing in the lower register. The New Orleans Premium Minstrels, organized here, gave their first performance, 9th, before a small audience. Baird's Minstrels, 25th; Louise Sylvester, 28th.

Briefs: Mrs. Hattie Price, of this city, is now a member of the Fay Templeton co.

PARSONS.

Edward's Opera House (McKim and Baird, managers): Rentfrow's Pathfinders, 7th, to big business. The co. now carries a band and orchestra.

FORT SCOTT.

Opera House (W. P. Patterson, manager): The only entertainment last week was Patience, with Miss Lillian Brown in the title role and J. A. Norris as musical director, assisted by local talent, for the benefit of the G. A. R. Drum Corps, 6th and 7th. Good business. Artistically it was one of the most successful entertainments ever given here by local talent. Miss Brown and J. A. Norris deserve praise for presenting the opera in such a thorough manner in so short a time. Mountain Pink, 21st; Hoop of Gold, March 9th; T. W. Keene, 17th.

WINFIELD.

Manning's Opera House (T. B. Myers, managers): Louise Sylvester appeared 6th and 7th in Mountain Pink and Little Ferret. Owing to cold weather, the attendance, etc., was not very good.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Minnie Maddern, in Caprice, appeared, 9th, 10th and 11th, to rather indifferent business; due no doubt to the severity of the weather. The piece is well suited to Miss Maddern's peculiar talents, and her impersonation of the simple, pure and uneducated country girl was a natural and delicate bit of comedy work. Excepting J. F. Herndon, who gave a faithful rendition of Jethro Baxter, the old farmer, her support is hardly more than fair. The remainder of the week, 12th, 13th and 14th, Kate Claxton appeared in The Sea of Ice, to good business. The piece was put on with all the splendid scenic and mechanical accessories necessary, but the co. was indifferent and weak, and the performances in consequence, were scarcely an artistic success. This week, Called Back; Lights o' London, 23d.

Masonic Temple (W. H. Meffert, manager): Dan Sully, in The Corner Grocery, played a return engagement, 9th, 10th and 11th, to fair top-heavy houses. There were no new features in the performances worthy of special mention. J. S. Murphy, in The Kerry Gow, followed immediately for the remainder of the week and attracted good houses. John is scarcely the actor that Joseph is, and has the bad habit of playing to the galleries. His support was mediocre. Thompson's Beggar Student co. having cancelled, this place will be closed during the week. Her Atonement, 23d.

The New Grand Theatre (J. P. Whallen, proprietor): C. B. Bishop, in Widow Bedott, met with indifferent success during his engagement week of 9th. Bishop's impersonation of the giddy old girl was a very clever piece of work, and created no end of merriment. His co., with a few exceptions, is fair and efficient. Only a Farmer's Daughter, 16th. The White Slave, 23d.

Harris' Museum (James Revell, manager): The Premier Comedy co. in Solon Shingle was the attraction last week and drew good houses. The co. is weak and incompetent, and failed to give satisfaction. The Cora Van Tassel Dramatic co., in a round of emotional plays, is advertised for this week.

Items: The suit of R. L. Tayleure against Lillian Olcott was dismissed last week at the instance of the plaintiff; his attorneys having received a telegram that the case was settled.—The Masonic management is at a white heat over the cancellation of the Thompson Beggar Student engagement. The engagement had been thoroughly worked up and advertised, and good houses were assured.—The B. P. O. E. are arranging for a big benefit for the latter part of March. The details are not yet arranged.

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): George C. Miln, 10th, in Hamlet, to fair business.

LEXINGTON.

Opera House (R. B. Marsh, manager): Kate Claxton in the Sea of Ice, 10th, to a large and fashionable audience, notwithstanding the excessive cold weather. Miss Claxton has not lost any of the old-time brilliancy that made her a favorite with Lexington theatre-goers. There is little in the play to display her excellent talents. The scenery was the best seen here this season. The support was good. Little Lottie Lodge, as Maria, shared in the curtain calls of the star. Mr. Dustan, as Barabas, was excellent.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): One of the most select audiences of the season, 10th, to see a performance by the Shreveport Amateur Minstrels, for the benefit of the poor and suffering people in our midst. Some excellent talent was displayed, prominent among which was our popular manager, H. P. Hyams, who was the tambo, and a very good tambo, too. The gags and jokes were principally of a local nature, and all new. I can safely say that no audience was turned away from the house this season better satisfied. Lizzie Evans, in Dew Drop, 17th, to a good house.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): East Lynne, despite its age and its miseries, always proves a good card among our theatre-going people, and Ada Gray was welcomed by a large audience 9th. Miss Gray's work was, however, conscientious, and but for her support would have been much applauded. Nobody's Claim, with Joseph Dowling and Sadie Hasson as the shining lights, drew two good audiences 13th and 14th. Great satisfaction. Miss Hasson combines many of the antics of Annie Pixley and Lotta, and was a success. Dowling is a good actor and was cordially welcomed.

People's Theatre (William Wylie, manager): The All Star co. are doing a good business, and their various specialties are encored at each performance.

Caged: Dave Peyser's smile. It has not been seen since he was here with Little's Around the World in Eighty Days co., some years ago.—Chandler's Band gave their annual concert 9th.—J. Clinton Hall probably regards Portland as a backwoods village.—The Drum Corps concert, 12th, was delightful.—The Hanlons are in for a big business here next week.—Charley Cram is rehearsing the drama, A Soldier of Fortune, and will shortly do Allen's Corner in many acts.

An Endless Task: To exhaust our elocutionists.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Mattie Vickers played 12th to a fair house. She was excellent as Jack, and had to appear before the curtain several times after each act. J. K. Emmet, 24th.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Zozo, 11th, 12th, had big houses. As a spectacle, the biggest thing in recent years on our stage; in other respects, George H. Adams was the one redeeming feature.

A stickful: George H. Adams complains that the bulk of the show is put upon his shoulders in Zozo, and as the Hanlons are anxious to secure him for Fantasma, it is possible that he may accept their offer.—Holyoke gets Booth because Manager Field wanted $1,200 guarantee from Springfield. As Booth has always packed the house from pit to dome whenever he has appeared here, this was considered "two mutch." —Hereafter Boston Museum attractions can have the Springfield Opera House at the usual rental.—Frank Holland, stage manager of Zozo, is a Springfield boy; his full name being Frank Holland Wilcox.—Kittie Etselstein, the Magic Queen of Zozo, had to give up the second night on account of illness. Lizzie Vernet filled the place quite acceptably, considering the short notice.—Your condensing editor made me say that "the Clipper Quartette and Fred Matthews also deserve a good word, as they maintain their present standard," instead of "The co. will always be sure of a good house here as long as they maintain their present standard."

FITCHBURG.

Opera House (F. A. Currier, manager): Boston Museum co. in Silver Spoon to slim house, owing to other attractions in the city. Ladies in attendance received a silver spoon as a souvenir.

NEW BEDFORD.

Opera House (J. C. Omey, manager): J. K. Emmet appeared 11th, in The Strange Marriage of Fritz, to fair business only—probably due to a fear that the mercury would crawl through the bottom of the tube, which it has been trying to do the greater part of this month. Mr. Emmet may be a great comedian, a fine singer and very funny, but I must confess he proved a great disappointment to your correspondent, although his antics with the "kid" caught the audience for numerous encores. The co., with one or two exceptions, was weak. Thomas W. Keene, 12th, as Richard, had nearly $400 in the house. His rendition of the crafty and cruel Duke was true enough to the text to give a desire on the part of the audience to go upon the stage and choke him. The support was very good and the costumes elegant. The stage setting was good, with the exception of the tent scene, and that would have disgraced a backwoods show town. Edwin Booth, 24th, as Hamlet; Burr Oaks, 25th and 26th.

Items: James Carroll, of this city, comedian, who by the dull times has been left this season without an engagement, has been engaged by the St. Joseph Hospital to superintend a theatrical performance on the 17th of March at Liberty Hall, and also to play the leading comedy role. The piece is to be Bread upon the Waters, and Mr. Carroll will introduce a new song written by himself.—Speaking of Shakespeare's plays, a gentleman of this city remarked in conversation that he thought Richelieu was the best of William's productions. The same party said he had seen Othello, and would like to see the Moor of Venice, as he had heard it highly spoken of.—The widow of the late Manager Robert H. Crossman has had paid to her $2,000, the amount of insurance on her husband's life.

BROCKTON.

City Theatre (W. W. Cross, manager): J. K. Emmet made his first appearance in this city in his new play, The Strange Marriage of Fritz, to a good house, 12th; the play is the weakest I have ever seen him in, but his songs, smiles and funny sayings captivated his audience. Miniature Patti Concert co., 19th; Edwin Booth, 28th.

New Theatre: The old Brockton Theatre, situated on Elm street, is being remodeled by Mr. Cosgrove, of Lowell, who has taken a lease of the house, and it will be known in the future as the Bijou, and be managed by A. W. Purcell.

Item. Flora Myers (Mrs. A. W. Purcell) is almost recovered from a very severe illness.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The Floy Crowell Dramatic co. played all last week at low prices. Miss Crowell made a most decided hit in every character assumed. Remain another week.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager) It was several years since J. K. Emmet had appeared here, and his new play, The Strange Marriage of Fritz, which served to reintroduce him to a Fall River audience, 9th, has not added to his fame in this city. It is as poor a play as one could find, and the co. in support is but little better. A fair audience was present, and Mr. Emmet's songs were kindly applauded although his voice is a thing of the past. Thomas W. Keene is a great favorite here, and large houses always greet him. His master-piece, Richard III., was given 14th to a packed house, in fact, the largest of our season. His co., as a whole, was satisfactory. Carl Ahrendt was King Henry, P. C. Hagan, Richmond, and Constance Hamlin the Queen. Burr Oaks, 24th; Zozo, 25th and 26th; Nobody's Claim, 28th.

Tips: Manager Field has cancelled all of Edwin Booth's New England dates with the exception of Providence.—Thomas W. Keene's performance began at 7:45 and closed at 10 o'clock, the co. leaving immediately for Providence by special train in order to catch the Shore Line Express for New York. This would have been avoided if the New York boats were running Sunday nights. The performance was shortened by making no waits between the acts.—Fred Hackett, treasurer of the Providence Opera House, was in town 14th, inviting our people to go to Providence to see Edwin Booth.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Bride and Frear's co., in Bunch of Keys, to fair house. By introducing some new songs it would go better. Frear, Arthur Dunn, Jennie Dunn and Anderson keep the piece moving. Margaret Mather, 24th; Hanlons, 27th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): A Bunch of Keys (Bride and Frear's), 11th, to a good house, considering the severe cold weather. The co. gave good satisfaction. Fred H. Frear as Snaggs, and Arthur Dunn as Grimes make the most of their respective parts. Fox and Ward's Minstrels (at reduced prices) 19th, 20th, 21st and matinee.

LOWELL.

People's Theatre (Herbert E. Webster, manager): Claire Scott appeared as Pauline in The Lady of Lyons, 9th, with W. H. Southard, of this city, as Claude, to a packed house, comprising some of our oldest theatre-goers. Mr. Southard has never had a chance to show his mettle here, and his friends were agreeably surprised at his excellent conception of the character. It was vigorous and manly, and well deserved the numerous recalls. Led Astray was given, 10th, East Lynne and Leah, 11th, to standing-room only. A number of amateurs, assisted by Joseph Redmond and Ada Clifton, finished the week. Katie and Gussie Hart this week in Ora, the Little Detective.

Music Hall (Walter S. Simons, manager): Nobody's Claim did a very good business 11th and 12th. Frank Lawton deserves special mention, his specialties being loudly applauded. Fox and Ward's Minstrels, 16th, for four nights, at ten and twenty cents admission. The Hanlons 20th and 21st.

CHELSEA.

Academy of Music (James B. Field, manager): Nobody's Claim to poor business, 9th. Co. H Minstrels, assisted by William Carroll, 10th, to a full house. The Luciers, under William Austin's management, 11th, gave a good musical entertainment to light business. Bunch of Keys, 14th, to fair house. Good co. Margaret Mather, 23d; Hanlons, 28th; Burr Oaks, March 2.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Comparatively a dull week in theatrical circles. Nothing of dramatic interest was presented. George K. Knight on the 19th, 20th and 21st. In the Ranks, 23d, week.

Whitney's Grand Opera House (C. E. Blanchett, manager): The blizzard came along just in time to catch A Cold Day When We Get Left on the fly, wherefore Frank Girard's exchequer was but slightly replenished, and the co.'s ardor was frozen to a considerable degree. A. C. D. W. W. G. L. pleased the popular fancy, however, and was received with favor. Bring it out next Summer, Frank. On Thursday evening the team of entertainers, Twain-Cable, gave an interesting exhibition of themselves and their writings to a good-sized audience. House closed remainder of the week. Sieba, 16th, week; Thompson's Beggar Student returns 23d, week.

White's Grand Theatre (Charles O. White, manager): Morris and Bock's Power of Money was received by the crowded houses so usual at this theatre, and although not as strong a co. as it might be, gave very creditable performances. The World will be presented to packed houses, we predict, 16th; Dominick Murray, 23d, week.

Detroit Museum: Arne Walker co., in East Lynne, did a good business, and have proved conclusively to the management that the drama is what the masses are pleased with—the most they can get for [illegible] Brothers will be the attraction [illegible] Hollywoods, 23d, week.

Squibs: The statement by St. Louis [illegible] Whitney's had tumbled to the [illegible] tirely false, and Mr. Blanchett wishes it [illegible] derstood by the profession that the [illegible] prices will be maintained.—Charles [illegible] arranging to bring W. W. Cole's circus here [illegible] Ed Salter, the popular assistant treasurer of [illegible] now the father of a ten-pound girl.—[illegible] stopped over a couple of days last week.—[illegible] who rests easy whether his theatre is filled or [illegible] Charles Shaw, joint owner of the largest rink [illegible] city.—C. J. Whitney, who was seriously injured by [illegible] horse lately, is beginning to move around again.—[illegible] Addie Cushman, the Detroit child [illegible] has been making a tour through the principal cities, is home again for a short rest.

BATTLE CREEK.

Hamblin's Opera House (W. H. [illegible], manager): Herne's Hearts of Oak booked for 5th, changed to [illegible] and came 9th, to small house—owing probably to the terrible storm. The baby captured the house.

BAY CITY.

Westover's Opera House (John Buckley, manager): Thompson's Opera co. were to appear in The Beggar Student, 11th, but failed to connect. They were snowed in about twelve miles from here. Finally pulled through and gave a matinee Wednesday afternoon, which was very satisfactory, although the members were nearly all under the weather. Joseph Murphy, in Kerry Gow [illegible] to crowded house.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Herne's Hearts of Oak did a light business, 11th and 12th, owing to the extreme cold weather and the oft-repeated presentation of the play in this city. The co. is partly good and partly bad—not being a comparison to the co. Mr. Herne was surrounded with a few seasons ago. Prices for this engagement were reduced to fifteen, twenty-five, thirty-five and fifty cents. Joseph Murphy, in Shaun Rhue, 13th, to good business. Usual good entertainment. Wages of Sin, 19th and 20th. Herne's Hearts of Oak were booked to appear 10th and 11th, but were unable to make the first date, being delayed by the snow blockade. They stayed over, however, and played 12th. The co., being heartily sick of bucking snow-banks, would have remained in this city until next Monday (16th) had it not been for the Ann Arbor [illegible] manager insisting on their filling a date with him. This Mr. Herne tried to do, but with what success we know not, as the roads between here and that place were in a decidedly bad condition.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Thompson's Opera co., in The Beggar Student, 12th, to large and fashionable audience. Joseph Murphy, in Kerry Gow, 11th, also had a good house, although the mercury was below zero.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): In the Ranks, week of 9th, drew good houses. The piece was well put on under the efficient management of Stage Director Percy. Rufus Williams director of the mechanical department, deserves great credit for his excellent manipulation of the fine scenery and [illegible]. The co. is large and gave a very good performance. The finest spectacular piece ever seen in St. Paul. [illegible] Buckley's fine, manly impersonation of the hero, [illegible] Drayton, deservedly met with great favor. The roles of Ruth and Barbara were well sustained by [illegible] Lewes and Nelly Donald, eliciting marked favor. [illegible] Alliston, J. B. Everham, Perkins D. Fisher, Frank [illegible] day and little Hattie Hill did well in their respective roles. Fay Templeton Opera co., 19th, 20th and 21st.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week 9th, The Muldoon Quartette and [illegible] introducing Richard Harris, Arthur [illegible], William Mack, Charles A. Green, Lulu Mason, [illegible], Tillie Russell, Vernon Sisters, M. E. [illegible], and [illegible] in specialties. Good performance to fair houses.

STILLWATER.

Grand Opera House (E. W. Durant, manager): A party styling themselves the Myrtle Ferns comb. occupied the house, 9th and 10th, and of all the snaps we have ever been inflicted with, this was the worst. Give us forty-eight degrees below zero, but no more Myrtle Ferns. The receipts did not run over ten dollars a night.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): McKee Rankin's co., 9th, in Notice to Quit. [illegible] light owing to strong counter-attractions [illegible] mercury reaching the lowest point it has touched this Winter. Those who did face the intense cold were well repaid. Co. very good. Rag Baby, 12th and 13th. Business large. Great appreciation of the [illegible] and the fine acting of a very clever co.

A Long, Cold Day: About twenty-five miles from this place, the McKee Rankin co. were stuck in a snow drift for ten hours. Several of the co. did not get up in time for breakfast at the regular eating station, expecting to get it on the arrival of the train here. These people did not have anything to eat for thirty hours.

MONTANA.

BUTTE CITY.

Maretzo's Wife's Honor co., under the name of the Standard Dramatic co., opened in Helena [illegible] week, to good business. The same co. opened at Renshaw Opera House here, 9th, for seven nights, giving Blow for Blow. Change of programme every evening.

The Opera House has been closed for two months. Manager Maguire has just returned from Chicago. It is rumored that he will appear on the stage himself next week.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): The last three nights of last week were devoted to Dreams; or, Fun in a Photograph Gallery, performed by Jacques Kruger's co. The audiences were slim, even Saturday night drawing only a medium house. The play was fair, but will never create a sensation, Kruger sustaining almost the whole burden of the piece. On the 16th, Zozo; or, The Magic Queen, opened to a good house. The cast, scenery and costumes were very fine. The ladies were shapely and the specialties deserving of note. Among the latter, the acrobatic feats of George H. Adams and the balancing tricks of G. D. Melville drew repeated applause. The selection from Trovatore sung by Mlle. Reims drew prolonged encores, which were answered by a violin solo in fine style. The transformation scene was very artistic and a suitable conclusion to a really excellent spectacle. Next week, Ada Gray, in East Lynne, and Black Flag, three nights each.

Items: Leslie Gossin is tendered a benefit by the Knights of Pythias of this city. It will take the form of a concert at the Tabernacle, and will be held on the evening of the 24th. Quite a number of professionals have volunteered. Mr. Gossin will give several recitations.—Dion Boucicault will essay Jersey once more—appearing at the Academy for a week, opening March 2.—The Zozo beauties are creating quite a furore among the Jersey dudes.

NEWARK.

Park Theatre (Leonard Gray, manager): Dion Boucicault, son and daughter, came 12th and 13th in The Colleen Bawn and The Shaughraun. The latter play was to have been given again on Saturday night, but on account of a dispute between Mr. Boucicault and Manager Gray there was no performance. Manager Gray said that Mr. Boucicault was an hour late at the matinee performance, and the people, who were kept waiting, made many complaints. There were six extra tickets given out to the press, which the actor said Mr. Gray should pay for, and he refused. Boucicault then refused to appear in the evening, and his manager began to remove the scenery. Mr. Gray determined to bring a suit against Mr. Boucicault for $1,200 damages for breach of contract, but he left for New York before the papers could be served upon him. A large number of people visited the theatre on Saturday evening in order to see The Shaughraun, and were very much disappointed when they found there was to be no performance. Mr. Boucicault's manager claimed that the reason why he was late in the afternoon was that he missed his train; also that he believed eighteen extra tickets were given out to Mr. Gray's friends, and not to the press.

Waldmann's Opera House (Fred. Waldmann, manager): George and William J. Thompson are here for the week in Yacup. The Zanfretta Family are with them. Lorella Comedy co., 23d.

TRENTON.

Taylor Opera House (John Taylor, manager): Sawyer's Original Georgia Minstrels 12th to 14th. Crowded houses. The large audience seemed well pleased. Low prices.

NEW YORK.

ALBANY.

Leland Opera House, (Mrs. R. M. Leland, manageress): As last Monday evening was devoted to concert purposes, the Boucicaults did not begin their engagement until Tuesday evening, when, for the first time in several years, the Colleen Bawn was produced. It was an excellent performance throughout, and the veteran comedian was ably assisted by his two children. The same play was repeated at the matinee performance on Wednesday, and on the evening of the same day the Shaughraun was given. To say that Boucicault is seen at his best in the part of Conn, [illegible] support rendered him by Miss Nina [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America.*

MIRROR LETTER-LIST.

Armand, Joe
Armstrong, Kirk
Abrams, Ed.
Aldine, Nellie
Allison, C. W.
Baird's Minstrels, mgr.
Bradley, Miss L. (2)
Baker, Geo. H.
Boucicault, Dion
Brooks, Walter
Benton, Mrs. M.
Beaudet, Miss H.
Brien, J. F.
Bowron, Wm.
Blackburn, Mary C.
Barringer, Chas.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Bishop, C. J.
Brocolini, Signor
Blanchet, A. D.
Bowman, Fred
Bonfort, Philip
Bancroft, Miss E.
Brown, F. A.
Bauren, Robert
Barry, Helen (2)
Blakey, T. W. H.
Barnes, Elliott (2)
Burnside, Miss. Jean
Breen, Louis
Benner, Charles
Barber, John
Bayley, Fred (2)
Bentley, Walter (2)
Burrill, J. F. (2 tels.)
Bushell, Amy
Berger, Geo. W.
Blanchard, Gertie A.
Cooper, Leo
Carroll, Wm.
Clifton, Bessie
Callan, Jas.
Castleton, Kate
Chipman, Minnie B.
Corlett, Helen
Clark, J. S.
Cahn, Julius (2)
Chase, A. B.
Carner, J. W.
Charlock, Henrietta
Crabtree, Charles
Clark, H. M. (2)
Cowell, Miss Sydney
Chatterton, G. W.
Campobello, Sig.
Castle Burlesque co.
Cragg Co. Man'g.
Callender, Chas. (2)
Charonnon, Alice
Courtney, William
Cleves, Lillian (3)
Castagneri, Sig.
Craig, C. G.
Carney, S. P.
Courtney, H.
Drew, M. F.
Dunbar, E.
De Vernon, Frank
DeGarmo, Mrs.
Damerini, Virginia
Darvell, E. J.
De Kriss, Charles
Daplan, Eugene
Dudley, Miss Perle
Dammon, Louise
De Belleville, Fred
Dawn, Elliot
Douglas, Byron
Darrell, Fred
Elliot, Gertie
Ealy, Lillie
Evans, J. D.
Earl, Mabel
Elgington, Lillian
Fredricks, Wm.
Ford, F. W.
Fulford, Rob't
Fisk, J. S.
Fenton, Essie
Freer, Margaret
Foote, Richard
Foote, Lillian Cleves
Fredda, Madame
Gardiner, Frank L.
Gorman, Grace
Green, J. D.
Grindell, D. E.
Gunter, A. C. (2)
Grandin, E. E.
Germaine, Revel
Gans, Geo.
Grady, C. J.
Granger, Maude
Gran, Robert
Haskell, Harry H.
Herrman, Prof.
Harlan, Wilbur
Hopper, M.
Holbrook, A.
Holmes, Raymond
Harriman, Chas.
Hake, Herbert
Howard, Charles
Holbrook, Eugene A.
Hunt, Lizzie
Howard, Frank (pkge)
Holcombe, Rachel
Halford, H. H.
Hall, C. J.
Haynes, Mr.
Havens, Harry
Harris, Wm. (3)
Hight, Fred.
Hill, Gertie
Irwin, Selden
Jones, E. B. (3)
Johnson, Robert
Jane, George
Jackson, Isabel (2)
Jordan, George W.
Jennings, J. O.
James, Howard
Jones, Dick
Jones, Al
Knight, Geo. S.
Kline, C. B.
Kealy, Mrs. S. J.
Kriesig, Hans (2)
Keeney & Doane
Kimball Opera Co.
Kane, Will V.
Kyle, O. W. (3)
Kennedy, M. A.
Keene, Col. D. A. (4)
Keene, Claudea
Kirk, W. L. (4)
Kenna, Fred.
Kenna, H. H.
Kraft, W. H.
Kraft, C. B.
Kessler, William A.
Kessler, James
Kessler, L. (2)
Kessler, Miss Marion
Ludlow, Charles
Lewis, Jeffreys
Lisle, Rose
Larkin, James
Lytle, R. W.
Lacy, Harry
Longworth, D. G.
Lissner, J. J. (2)
Lynch, Ed
Louis, J. R.
Morse, W. F.
Moulton, Arthur (2)
Milliken, Col.
Merson, Chas.
Malone, Mrs. J. F.
Mestayer, Mrs. Nellie
Mortimer, Mabel (2)
Mackin, Thos.
Murphy, Jos.
Modjeska, Mme.
McAuley, Barney
Morton & Bell
McFarland, Ed.
Marks, Ted D.
Mayer, Justin
Mitchell, H. C.
McDonnell, Allen
Mansfield, H. S.
Meredith, Harry
Morant, Fanny
Madixxa, Donna
Maddox, George G.
Maguire, Mr.
Morean, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Maeder, Fred.
Marston, E. F.
Morris, Wm.
Milan Opera Co. (Mgr.)
Morris, R. G.
Morrissey, Jas. W. (2)
Netter, E. T.
Nelson, Virginia
Odem, Walter
Operti, Fred.
Pike, S.
Plunkett, Annie
Percy, Arthur
Prather, Miss Dempsey
Potter, F. W.
Piggott, Joe
Pendy, John
Parslow, Charles T. (2)
Peters, John
Poor, Charles B.
Phillips, Gus
Payson, F.
Pitou, Augustus
Pulsifer, Chauncey
Pelham, Fred
"Permanent"
Palmer, Miss N.
Paulding, Fred
Pagett, Will F.
Pcullett, Geo.
Plympton, Eben
Runnell, William
Ritter, Prof.
Reichman, J. L.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
St. Quinten, Lizzie
Salvena, Alex.
Smith, Mrs. John (2)
Stoddard, Harry (3)
Strong, Geo. L.
Stedman, Ed
Spencer, A. J.
Stade, G.
Simpson, Alfred L.
Stone, E.
Spitz co. (Mgr.)
Sylvester, Louise
Steele, Geo. (2)
Steele, Harry
Smith, Wm. H.
Sargent, H. J.
Scott, Claire
Standish, Walter
Suits Annie
Stafford, Wm.
Scammon, A. Q.
St. Aubyn, Mrs.
Sanson, Bessie
Stetson, Mrs. H.
Sansbury, Dot
Tayleure, Roland (3)
Tearle, Edmund
Thompson, W. A.
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend. Camille
Thea, Wm. J.
Tannehill, Jr., Frank (2)
Templeton, John
Thomas, Agnes & papers
Thompson, Charlotte
Tibbetts, C. L.
Union, F. L.
Ulman, Louis
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Watkins, Chas. A.
Woodson, Frank
Wilkes, T. J.
Whalen, Michel
Woodhull, H. S.
Ward, Robert
Waldro, Minnie
Warkensteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Watkins, H. D.
Waters, Lizzie
Walsh, Jack
Wright, J. K.
Wiley, Dora
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Walstrum, Chas.
Wheeler, B. F.
Watkins, Wm.
Wills, Frank
Wellington, Rene
Waldro, Lizzie
White & Lynch
Williams, Odell

A Great Man Gone.

The sad death of Dr. Damrosch is a serious blow to musical development in this city. There has been no person who has, within recent years, made so deep an impression or achieved that which will have such lasting results. It is particularly unfortunate that he should have been stricken down in the full enjoyment of such a triumph as no operatic manager has of late years enjoyed. In an exceedingly brief space of time Dr. Damrosch popularized German opera, and solved the problem which has wrecked and ruined many an impresario—how to make the highest form of opera profitable as well as successful in an artistic sense.

The reasons for Dr. Damrosch's remarkable success have been pointed out. They demonstrate how necessary it is for a director of the opera to be actuated by true artistic fervor, and to possess none of that shifty speculative spirit that has unfortunately brought disaster upon many similar enterprises. The imposing obsequies at the Metropolitan Opera House yesterday afternoon were a noble and fitting tribute to a great man, whose worth and fame will live forever in the musical annals of this country.

What Is to Be Done?

The most serious obstacle the American author or dramatist has to encounter is the immense pile of accumulated work which has been built up in the past by the active, able, experienced and skilled authors and dramatists of an older country using the same language.

When an American enters the field today it is not against his fellow-countrymen merely, nor English contemporaries; but when he takes his shield and spear in hand he is to face the giants of Britain. In the drama it is not alone Boucicault, and Robertson and Gilbert, or Bartley Campbell, Bronson Howard and their ken. He finds himself confronted with Shakespeare and Sheridan, Coleman and Goldsmith, Sheridan Knowles and a miscellaneous crowd of dramatic writers distinguished for force, pathos, humor, compact and graceful style and an unequalled power in the delineation of character.

Against this "sea of troubles" what weapons shall our native competitor assume? In the lines they have travelled, the plan of campaign and the peculiar strategic resources they have employed, he will struggle in vain. On a parallel he would be in the situation of a modern General at the close of the last century who had the traditions and the glory of Cæsar and Hannibal and Marlborough blazing in his eyes and blinding him to the pursuit of any other paths than those taken by the great commanders.

The consequence was naturally that military chieftainship had dwindled and the implements of the great leaders had lost their power in the hands of feeble successors. Then uprose the master-spirit who, not abashed by mountains, opened a new road to renown and crossed the Alps.

What Napoleon did in war the aspiring American must do in the drama. He must study out new roads, assail the heights before him, and show the world a region to be occupied not yet entered upon. As before Napoleon the fertile fields of Italian beauty and wealth are before him. Our times, our country, our history are rich with subjects.

Undaunted and fully equipped, he may say to the past, the mighty champions of the stage, in the language of one of its great physical exponents, without bombast: "Let them come in; we are around!"

The opportunity is great, the incitement sufficient, to stir the manhood of the best and bravest of men.

Mr. Evarts Explains.

Our distinguished fellow-citizen, William M. Evarts, having attained the Senatorial heights, naturally enlarges his survey and, for the benefit of actors, lawyers, divines and all public speakers, becomes an expositor of elocutionary effects.

The first task that falls to him in this character is to set himself right as to his own elongated sentences. These are no doubt truly wonderful, and appear on the record and stand unparalleled, except, perhaps, by certain paragraphic achievements of the late Rufus Choate.

It now comes to the light that we have all been mistaken as to the sesquipedalia of the honorable Senator. Mr. Evarts is long-headed and shows himself to be no proser, but rather a first-class actor.

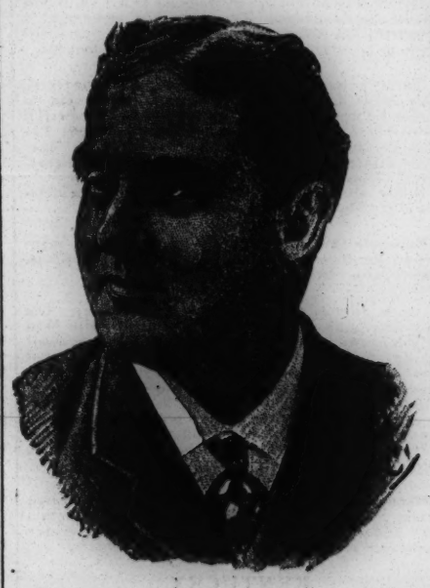
His utterances are not, as many have supposed, long sentences, almost interminable, but each so-called sentence is rather a play in itself, which is amenable to a division into artistic scenes or parts, and properly treated comes strictly within the rules of sound elocution when administered by the orator himself.

A friend of our new Senator, speaking to him in reference to his future Congressional performances, remarked, jocosely: "The Congressional *Record* will have to be enlarged to accommodate one of your famous sentences." "That will not be necessary, I assure you," answered Hon. William M. "I intend using words of two syllables, such as are found in any child's primer. But while on the subject of sentences, it is not their length when being delivered that is remarkable. They only appear so when graven in cold type. Now, when one is delivering an oration or making a speech at the bar there are many little inflections, gestures, half pauses and inclinations of the head or shoulders that the reporters cannot insert in the sentence, which relieve and modify it. Spoken, the sentence is not remarkable; it only appears so when in print."

This is well put, and demonstrates that Mr. Evarts is not only a first-class pleader in all cases, but that he is an actor of undoubted genius, His methods, he shows, are those of the very best histrions, who have given the most profound study to gesture, by-play and all the arts of effective delivery.

From the resources in elocutionary tactics he has disclosed we may be inclined to the belief hat he could give a lesson or two in the true functions to the most accomplished of the Delsartean zealots.

Personal.



FLORENCE.—Above is the smiling countenance of W. J. Florence, the ever youthful and vivacious character comedian. He has presented THE MIRROR with a little hatchet, which, we take it, is an invitation to tell the exact truth about Our Governor, his comedy. We will. Our advice to Mr. Florence, in the words of the Hon. Bardwell Slote, is to shelve Our Governor p. d. q.

DIXEY.—Henry E. Dixey receives ten per cent. of the gross receipts of Adonis.

CONWAY.—Lillian Conway, a sister of Mrs. Osmond Tearle, will shortly return to the stage.

NORTON.—Manager Norton, of St. Louis, is still ill. He will shortly go South for his health.

STAFFORD.—William Stafford is experiencing some increase in business. So his manager writes.

WARDE.—Fred. Warde is again propitiating the Knights of Pythias, and is reaping the usual benefit.

SEDGWICK.—Helen Sedgwick has been engaged to play the leading soubrette part in Lend Me a Dollar.

RICHMOND.—Adah Richmond is not playing at present. She has gone to New Orleans to attend the Mardi Gras.

BOOTH.—Miss Edwina Booth, daughter of the tragedian, occupied a box at the Bijou Opera House last night.

GOODWIN.—Nat Goodwin cut his hand rather badly a few days ago, and it is giving him considerable trouble.

MORRIS.—Kate Morris has been quite ill of late, and in consequence was compelled to decline one or two engagements.

FRAUD.—Professionals are beginning to arrive at the conclusion that "professional matinees" are snares for the unwary.

ALLEN.—On Monday Viola Allen signed with the Lyceum Theatre management as leading lady for their first production.

MULDENER.—Louise Muldener has been engaged as leading lady of the Her Atonement company for the rest of the season.

HUNT.—Julia A. Hunt is spending the Winter in Wichita, Kas., where she occasionally takes part in amateur performances.

MINER.—Mr. and Mrs. Harry Miner are in Jacksonville, Fla. The former is indulging his penchant for hunting and fishing.

PENNOYER.—Nellie Pennoyer, owing to Eily Coghlan's dismissal, has been advanced in the Lotta company. She now plays Una Langton in The Little Detective and Maude in Musette with decided success. Lotta is delighted with Miss Pennoyer's progress and promises to push her forward.

FARRELL.—Frank Farrell joins the Called Back company next Monday at Memphis, and goes ahead of it for the rest of the season.

HARRISON.—Maude Harrson was offered the position of leading lady at the Lyceum. She is in negotiation with Manager Daly.

DAMROSCH.—The services at the Metropolitan Opera House yesterday afternoon were a fitting close to the lifework of a great musician.

MOORE.—Bella Moore is playing a very successful engagement at the Grand Opera House, Brooklyn. The house was packed on Monday night.

JANSEN.—Marie Jansen declares that she will not return to England to rejoin the Wyndham company. When it comes to America she may act with it.

MAGINLEY.—Ben Maginley will go to San Francisco, at the close of the May Blossm season, to attend to the production of his play, Sweet Innisfail.

POOLE.—Mrs. Charles Poole is disengaged. Mrs. Poole was for several seasons the admirable old woman of Daly's and the Union Square companies.

PRESCOTT.—Marie Prescott is doing splendidly as Ruth Herrick in The Wages of Sin. The Canadian critics have written columns in praise of her acting.

MANTELL.—Until March 1 Marshall Mallory has the refusal of R. B. Mantell's services for next season. If he is re-engaged it will be at a much reduced salary.

POOLE.—John F. Poole has been asked by several managers to once more try his hand at burlesque writing, but he says that Niblo's demands all his attention.

DAYAN.—Viola Dayan, a San Francisco lady, is shortly to make her dramatic debut. She will appear in Richelieu's Wager at the Oakland (Cal.) Theatre.

KEENE.—T. W. Keene was anxious to play at Niblo's during the recent Booth and Barrett engagements, but his manager could not come to terms with Poole and Gilmore.

DOLARO.—Madame Dolaro will appear in La Perichole and other operas in the city shortly. She has had the Comedy Theatre offered to her for the purpose, it is said.

BARNES.—J. H. Barnes is in treaty for an engagement as leading man of an uptown theatre. He is the most desirable as well as the most available actor for the position in question.

TEARLE.—It is positively settled that Osmond Tearle will leave Wallack's next season. Mr. Tearle thinks he has been there long enough. J. H. Barnes is spoken of as his successor.

WHEATCROFT.—Nelson Wheatcroft closed with Bartley Campbell on Saturday, but will rejoin his company next week in Philadelphia. He may go to California in April, but he has other offers.

BOOTH.—Rachel Booth arrived at her Rochester home on Saturday, having been detained in Chicago by frost-bite. This caused her to lose a We, Us & Co. engagement and other offers.

WINSTON.—Jeannie Winston is still singing in English and comic opera at Portland, Ore. She has been there for three or four months, and her popularity shows not the slightest symptom of waning.

PAULLIN.—Louise Paullin is spending a few days in the city. Miss Paullin is at the Drew Seminary, Mount Carmel, most of the time, where, to occupy her leisure profitably, she teaches advanced vocal music.

HAWORTH.—Joseph Haworth went to Boston last week to see J. M. Hill. Mr. Haworth, who is a member of the Lyceum Theatre stock company, has made a compromise respecting the salary he is to receive until the theatre opens.

THORNE.—There is a pretty feud arisen between the Thornes and Mestayers, in consequence of the Duc of Normandie mistake. Edwin Thorne has sent a card to the papers stating that William Mestayer is not his brother.

ROMELDI.—Mlle. Emma Romeldi, who made her debut at the Casino concert Sunday evening, Feb. 8, will appear there again next Sunday night. Mlle. Romeldi will probably be seen in opera in this city before the close of the season.

SWAIN.—A supper was tendered to a few specially invited friends in the ladies' ordinary of the Arcade Hotel, Springfield, O., by Carrie Swain, after the performance last Thursday night, and an enjoyable time was had by all present.

WEATHERSBY.—Eliza Weathersby (Mrs. N. C. Goodwin) will join her husband and resume acting next week. Miss Weathersby has completely recovered her strength, and is now the picture of good health. She has been passing a few weeks in town.

RICE.—Edward E. Rice is a mystery to many people. He makes money in one enterprise and sinks it in another. He never seems to be able to wipe out his obligations, and the consequence is that unpleasant companions dog him wherever he goes.

COGHLAN.—Eily Coghlan, it is said, broke her contract with Lotta by appearing without permission at a Sunday concert, and she was consequently dismissed from the latter's company. Miss Coghlan now devotes herself to musical pursuits in this city.

PEARSON.—General A. L. Pearson has submitted a play to a prominent feminine star. It is not the General's first effort.

EVANS.—Lizzie Evans begins an engagement in New Orleans on March 1. She has been playing lately through Arkansas.

BOOTH.—Edwin Booth's letter to Mr. Conreid, commending Herr Sonnenthal, has been used very extensively for advertising purposes.

REYNOLDS.—Victoria Reynolds had a fall from her horse while vaulting in one of the shires of England recently. The lady was painfully bruised, but she was able to keep her professional engagements.

THOMPSON.—Augustus Harris has written to Alfred Thompson asking him to map out a pantomime for next Christmas at Drury Lane, and send across designs. He will introduce into it a *cortege* of beauty in which three hundred people will take part, and every celebrated beauty from Helen of Troy to Lilly Langtry will be represented.

THOMPSON.—Captain Alfred Thompson has been engaged by J. M. Hill to make the designs for the Romeo and Juliet dresses and scenery when Miss Mather appears in that play at the Union Square Theatre next Fall. Captain Thompson went to Boston Tuesday, to confer with Mr. Hill, taking a lot of original sketches and models with him.

HART.—The pleasant features of Tony Hart appear on the first page of THE MIRROR. The younger partner in the Comique company needs no introduction to our readers. His work during the past nine years has earned for him an enviable reputation. The fact that his name is inseparable from that of Edward Harrigan is about the greatest compliment which could be paid him.

Letters to the Editor.

A CORRECTION.

TOPEKA, Kas., Feb. 16, 1885.

Editor New York Mirror:

DEAR SIR:—We notice that THE MIRROR correspondent in this city gives Mr. L. M. Crawford credit for bringing the Mapleson Opera company to Topeka. He has no more to do with it than the man in the moon. Our contract is directly with Mel Hudson, manager of Coates' Opera House, Kansas City, and Crawford's name was not mentioned in the negotiations. Please correct. Yours, etc.,

WOOD & UPDEGRAFF,
Managers Grand Opera House.

AN AMBITIOUS TREASURER.

CHICAGO, Feb. 7, 1885.

Editor New York Mirror:

"Quincy Kilby will manage the Zanita company during its engagement in Chicago."

The above article, clipped from your paper, is one of several assiduously "worked" by an ambitious treasurer. Will you have the kindness to correct it, as the gentleman does not and never has managed any attraction from the Boston Theatre during my connection with the house, or during that of my predecessor, Mr. Fred Stinson.

You will observe by this letter-head, which is the official paper of the house, that what I say is correct, as I have had the honor of managing the tour of nearly every production there mentioned, besides making the routes, booking and contracting, including A Rag Baby.

Respectfully,
F. C. GRIFFITH.

THAT ATTACHMENT.

NEW YORK, Feb. 18, 1885.

Editor New York Mirror:

DEAR SIR:—I append a paragraph from a dramatic newspaper published on Tuesday which I would like to contradict through your paper. An attachment was served on the scenery, properties and wardrobe of the Michael Strogoff company on Wednesday evening, Feb. 11, at the People's Theatre, and the Sheriff's officers could have prevented the performance, only in justice to a worthy and honorable manager (I mean Mr. Harry Miner) it was not enforced. The management of the Strogoff company were allowed until Saturday noon to file a bond to secure the claim with costs, by which time they did induce some responsible party to go on their bond.

Andrews endeavored to raise the attachment by making oath that he was a resident of New York City and had been for the past three years. On the strength of said oath I am forced to believe that there is another man out West with the same name and initials, who jumped the Grand Opera House, San Francisco, Cal., about two years ago, leaving company, creditors and the newspapers wild in their denunciations against him.

He also states in his affidavit he has a receipt in full from Mrs. Rose, but forgets to say it was forced from her by his youthful canine treasurer before he would pay her the two weeks' salary due. However, she signed the paper under protest.

The case will soon be tried in the City Court, when Mrs. Rose has no fear but that her counsel, Messrs. Jeroloman and Arrowsmith, will be as successful in winning the suit as they were in sustaining the attachment.

If C. L. Andrews is justified in breaking his contract and feels any way aggrieved, he can have all the satisfaction he is able to take out of

Yours truly, FRANK OAKES ROSE.

HOW HE GOT IT "IN THE NECK."

CHICAGO, Feb. 15, 1885.

Editor New York Mirror:

Richmond, Ind., is one of the most brilliant show towns in America. Everybody concedes that fact. Reason: Mabie and Yanung's Circus drew a big crowd there July 4, 1861. Twenty-three years have elapsed, but the auspicious event was not forgotten, and thinking I might succeed in getting a good house there, I wrote to Dobbins Brothers, managers of Phillips' Opera House, and closed to play with them Jan. 29, at 75 per cent. To bind the affair I sent contracts in duplicate, saying: "Please sign and return one." They did so, but not until they had fixed it up to suit themselves by erasures and interlinings, even going so far as to take the control of complimentary tickets from my hands. This was too much, and I promptly wrote them that the contract was not mine and that I would not play the date. By wiring I secured the date at Dayton, Ohio, and while there Manager Reist told me he had seen Dobbins, who threatened me with good old Indiana law.

Three days later, at Indianapolis, I got a dose of this law, and it's a daisy. Dobbins gave me the benefit of a capias, and I had a trial. He swore that I would have had a $500 house there, and that he had been damaged $100—although no work had been done, no bills posted and no ads. had appeared in the papers. He swore that he was en route to Danville, Ill., and found me at Indianapolis and went for me. This after he had a week previously told Mr. Reist he was "going" for me. As for the $500 house with which I was threatened—well, if the entire history of Richmond, Ind., (notoriously the very worst show town on the continent) can produce the record of such a starting event, I will—no, I won't—simply because it can't be done. The thing never [illegible]. My trial did not end, it being evident the [illegible] composing the jury did not have sufficient [illegible] comprehend the plainest facts, and hence [illegible] not agree. An average Indiana jury does not comprehend the difference between a cow and a caramel. Dobbins [illegible] agreed to withdraw the case for his fee [illegible] annoyance and delay I paid it.

And now I want to know, dear Mirror, can a man insert any item in a contract after it is signed [illegible] *compel you to fulfil it?* That is what Dobbins tried to do, but "the poor but honest boys," as the attorney facetiously alluded to them, got left.

Excuse this "kick." I do not have the time or inclination to worry you much, but when a piece of unblushing rascality like this is attempted I desire to inform other managers, that they may avoid the same fate. Richmond, Ind., and its "poor but honest boys," are good things to leave untouched. Beware the dog! A word to the wise beats a full hand. Yours always,

KIT CLARKE.

The Best.

Battle Creek Sunday Call.

The NEW YORK MIRROR is the best dramatic paper published.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Curious what trifles sometimes determine the fate of plays and actors. A few days before the production of Impulse, Lester Wallack concluded that Herbert Kelcey was too tall for the part of Victor De Riel. Why? one would naturally inquire, as there is nothing whatever in the play to indicate whether the author intended that personage to be a giant, a pigmy, or simply a well-grown fellow like the prepossessing Kelcey. The reason, it appears, was merely because Wallack had to speak some lines, as Colonel Crichton, threatening De Riel with personal chastisement and ejectment from Mrs. Macdonald's apartment, and he thought since there was a disparity in his age and size and that of Kelcey, the audience might feel inclined to laugh derisively. Of course, this was stuff and nonsense, and a rather tardy discovery, inasmuch as Kelcey had rehearsed for a fortnight in the part; but our Lester, who is getting fussy in his old age, insisted on a change, and so Kelcey went out of the cast and Lethecourt—who is but a trifle lower in stature—came in. Considering the brief time he had for preparation, he did exceedingly well.

* * *

Dion Boucicault had a letter in the *Herald* yesterday wherein he sought to evade the onus of his non-appearance in Newark last Saturday night by unloading whatever responsibility there might be upon his manager. "I attended by his—the manager's direction," writes Boucicault, "at Newark last Saturday to perform, and held myself in readiness, like any other member of his company, to do so. We were informed that he had decided to give no performance. I had no concern in the matter and did not exchange a word with the manager of the Newark Theatre, who is a perfect stranger to me." But the foxy Dion's excuses are but pretexts and equivocations. He carefully witholds the name of his "manager," because it is that of his son, Dot Boucicault.

* * *

The reason alleged by Dot (the mouthpiece of the *pater*) for refusing to play at Mr. Gray's theatre in Newark, was that Mr. Gray had exceeded his authority in giving out a few complimentary passes. The real cause of omitting the performance, I hear from a gentleman familiar with the matter, was that but four seats had been sold in advance and Dion feared a losing house. So the free-pass excuse was trumped up to do away with giving a performance. Boucicault has placed his business in the hands of his hopeful, I presume, to avoid prospective attachments and other legal interferences from persons who had been members of the company he started out with and then summarily bounced earlier in the present season. Under the circumstances the letter of explanation in the *Herald* has a sort of brazen quality.

* * *

Mr. Alfred Thompson—I am told it is plain "Mister" now, no longer "Captain"—will start a satirical sheet on Saturday week, to be called *Snap*. It will be run against *Life* and *Puck*, and its price is to be five cents. The illustrations are to be drawn by Thompson, who in England had distinguished success as a cartoonist. The letter-press will be furnished by him and Valentine, who formerly wrote for *Puck*. I believe the plan of *Snap* is similar to that of the Paris humorous journals.

* * *

The Spader family have acquired considerable experience in the theatrical business, but it has cost them a large sum of money—more, in fact, than they are ever likely to make. I was sorry to see Jack Haverly's name stamped as one of the knowing 'uns that helped themselves to the good things stored in the Spader money-bags. But in the verdict for something over $4 000 awarded Louis Spader and W. H. Gale in a Brooklyn court on Tuesday, Haverly is compelled to make restitution of his share in the plunder. In the trial of this case it appeared that Haverly bought half of Billy Birch's interest in the San Francisco Opera House, in '83, for a small consideration. With this as a lever, Haverly told the Spader firm that he could buy the remaining half interest in the concern for $1,000. Then he raised the price asked to $6,000, and Spader and Gale paid him that amount. It was afterward discovered that Haverly had paid Birch only $500 for his interest, keeping the rest himself, and for this amount judgment was recovered. Haverly used to glory in the soubriquet of "Honest Jack," I may remark before dismissing this somewhat unsavory subject.

* * *

Amy Ames retired from the cast of Ixion on Friday night. I received a call from the lady yesterday. Whatever may be said concerning her appearance in the burlesque, there cannot be two opinions in respect to her brightness. In the brief chat we had I was impressed with her mentality.

"I do not doubt," said Miss Ames "that your Giddy Gusher's description of my costume in Ixion was quite correct as well as excruciatingly funny. Indeed, since it no longer causes me tears, I can laugh over it as well as anybody else. But I do object to being held responsible for mistakes committed by others. Nobody knows better than Mr. Percy that I used every argument before the production of the piece to get permission to wear something less unbecoming and unsuitable than the extraordinary garments he and Captain Thompson provided for Ganymede. I was allowed to select the materials, but not to alter the fashion. The consequence was that the dress was not only immodest for a woman of my shape, but it made me look a perfect guy. I begged and pleaded to be allowed to wear something dark, without avail. I went on the first night in a most nervous state. My clothes—what little there were—were unfinished, and they had to be pinned on in many places. I got through as best I could, and was very glad two or three nights afterward when my part was given to another—a man."

* * *

Miss Ames is quite justified in seeking to set herself right before the public and the profession so far as the accusations which were made concerning her taste and discretion in the matter of costuming are concerned. She was placed in a peculiarly unfortunate position, and could not, without causing great trouble to the management, have extricated herself from it. Miss Ames further desires to correct the statement that she was the adopted daughter of Wendell Phillips, and to disavow any knowledge of the origin of the story. Mr. Phillips was the trustee of her father's property, and a life-long friend to her family, as well as herself. Further than friend and executor their relationship did not extend. While Miss Ames says she was badly treated so far as the dre s business was concerned, she adds that Mr. Hoffman, one of the backers of the Comedy, has dealt in a very honorable and gentlemanly manner with her in settling affairs. The lady, by the way, was formerly connected with the Boston Museum, Augustin Daly's company, and other legitimate organizations. Her first exploit in burlesque was with the Adamless Eden company. She thinks, in view of the Ixion experience, she prefers dramatic work to the leg business.

* * *

I am given to understand that Tony Pastor merely lends his name to Leavitt in the management of the Third Avenue Theatre, the latter wishing to secure a reputable connection that he may worm his way into metropolitan management. I am somewhat surprised that Mr. Pastor, who in business matters is the soul of honor, should give his name and whatever *prestige* it implies to boost up an enterprise in which he has no voice. But such I hear is the case, the vulgar Jew with whom Mr. Pastor is associated conducting things to suit himself. It is for this reason, I suppose, that the Adamless Eden and the Rentz-Santley crew—flashy bait for male patrons—were dated at this house. Truly, the Third Avenue is an unfortunate establishment. To think that a house not long since dedicated by Jefferson and managed by Kate Claxton and then McKee Rankin should eventually fall into the hands of a person whose means have been acquired by catering to masculine lowforeheads is a sad indication of its probable fate. A contemporary of mine says a market is needed in the locality of this ill-starred place of amusement, and I echo its advice to the owners to convert the edifice into one at the earliest possible moment.

* * *

Fred McCloy came to town yesterday. He has his hands full looking after Frank Sanger's various interests. While the latter is away McCloy has received a cablegram from Sanger, by the bye, announcing that he set sail from Liverpool last Saturday aboard the Cunarder which is due here next Tuesday. McCloy is of the opinion that his principal will have a budget of interesting news to tell on his arrival.

* * *

"One of the papers," said M. B. Curtis yesterday, "takes exceptions to me because I am not the ariistic equal of Edwin Booth. I don't pretend to be. I should feel honored, metaphorically speaking, to kiss the hem of his Hamlet cloak. At the same time I am the only Sam'l of Posen, and with that character I have cleared a fortune. Why should I be compared with Booth any more than Maggie Mitchell or Lotta should be compared with Mary Anderson and judged by the same standard?" Curtis will play Spot Cash this season only. It has made a pile of money since the opening of the tour, but he doesn't believe it will wear as long as the old piece. Next Fall he intends to produce another Hebrew comedy, dealing with the adventures of Sam'ls brother Isadore. Curtis' present company, by the way, in spite of the slating it got from a noodle who did Spot Cash for Willie Winter in the *Tribune*, is decidedly better than any he has tried in past season, and by long odds superior to most of the combinations who appear before us.

* * *

The Actors' Fund bought at private sale a lot of Brooks and Dickson's furniture from the assignee for its rooms recently, but the lawyer of the creditors decided that the purchase was void, as the effects of the bankrupt firm can only be sold at public auction. I merely cite this as an instance bearing upon another sale which took place last week. Brooks and Dickson, through their assignee, transferred to Sheldon Bateman, for the sum of $2,500, all their right, title and interest in the MS., scenery, costumes, etc., of The Romany Rye. Bateman was formerly a clerk for Brooks and Dickson. Of late he has been "managing," so to speak, the Romany Rye company. To the thinking of several recent members of the company, Messrs. Dennis. Snyder and Jordan, the sale in question has more than surface significance, and they, as creditors of Brooks and Dickson, intend to test whether the play and its paraphernalia could be legally disposed of at private sale any more than the office furniture of the concern which was bespoken by the Fund.

* * *

The actors I mention are highly indignant at Bateman's treatment of them. Earlier in the season they submitted to a twenty per cent. reduction of salaries in spite of the fact that The Romany Rye was the only one of Brooks and Dickson's properties that was making any money. On Monday another reduction of fifty per cent. was ordered by the new proprietor, Bateman, and to this Walter Dennis, Matt Snyder and Frank Jordan—all professionals of excellent standing and who have been identified with The Romany Rye combination for some time—refused to agree. So they left, and their places were filled at the People's opening by others.

* * *

The natty Mr. Moore, whose advent here always precedes a welcome visit from the gay and frisky Charles Wyndham, is at the Union Square Hotel—prospecting. He arrived from England a couple of days ago.

"Good heavens, Moore!" said I. "Preliminary work is important, but yours is altogether too preliminary, since Wyndham doesn't get here until Fall."

"I'm not so sure of that," replied the jolliest of comedians' secretary and business manager. "He may be doing Fourteen Days and the rest of his pieces before New York audiences during the Spring. But of that I shall be able to speak more fully to you in a day or two."

* * *

Things have been so bad in some theatrical quarters this season that Lent, usually the occasion of loud managerial lamentation, has not aroused the customary chorus of despair. Probably it is thought that the season of fasting and prayer is not to be dreaded inasmuch as it's been one continual season of fasting and cursing since September.

* * *

The professional matinee at Wallack's last Friday was disgraceful in some respects. Seats were sold to outsiders to the exclusion of professionals, who were stuck in the balcony or gallery in many instances, and in some cases refused the courtesy of the house altogether. Possibly Mr. Wallack and Mr. Moss were unaware of the slights which the egregious little ass in their box-office put upon intending visitors; if so, they should take some pains to rectify their inexcusable carelessness in not looking after this department better. They are the servants of the public, and they should see that their servants know how to behave themselves. The profession are disgusted with this "professional matinee,' given, by the way, at a time when business was vile and to attract, no doubt, the general public by a display of celebrities in the boxes and stalls. Even Wallack's, in the race for patronage, isn't above this trick—and I could forgive it had not many of those invited to attend been shabbily hustled up-stairs or denied entrance entirely. Mr. Wallack had better take care how he authorizes wholesale insults to be heaped upon the ladies and gentlemen of the stage. A day of reckoning may come.

Daniel Frohman's Retirement.

"Yes, I leave the Madison Square Theatre on March 1," said Daniel Frohman to a MIRROR reporter yesterday. "I engaged with the management six months before the theatre opened. I have been absent but one year—1880—when I managed J. H. Haverly's first season at the Fifth Avenue."

"What of your new theatre?" asked the reporter.

"I did not intend to speak of that matter, but some of the newspapers got wind of it," replied Mr. Frohman. "Now that it is known I would say that it has been my desire for some months past to have a theatre under my own management and run it on the stock company system. Several capitalists who have confidence in me intend building a theatre to answer such purposes, and I am to have the sole management, running it according to my own ideas. Three sites are under consideration. The house may open after the holidays. I own two plays never yet produced. Regarding the company, I will not think of it for some time. The theatre and company will be thoroughly American, and the plays will be principally comedy-dramas.

"When I leave the Madison Square I will go to San Francisco in advance of the May Blossom company and, engage the necessary people there, as only a few of the principals will be sent from here. I will afterward produce several other plays there. Hayman's stock company has proved so far a big success. I do not go to Europe this Summer."

The Damrosch Obsequies.

The impressive funeral ceremonies over the remains of Dr. Leopold Damrosch, at the Metropolitan Opera House yesterday afternoon, showed, in a more marked manner than any other testimonial could have done, the great love, respect and honor with which the entire musical world had regarded the deceased director. For hours before the appointed time, four o'clock, the streets about the grand temple of music were thronged with carriages, while thousands of people crowded each other in their struggles to reach the entrances.

Admittance to the interior could be gained by ticket only, and these were distributed by the various committees of the Oratorio, Symphony and other societies having the obsequies in charge, and hundreds who knew nothing of this arrangement applied only to be turned away. While this was going on, ticket speculators, who had somehow managed to obtain a few bunches, were selling them with great rapidity at prices ranging from $1 up to $5. One admirable arrangement, for which those having the affair in charge are entitled to much credit, was that the owners of boxes were given their own places without any trouble, as each ticket was stamped with the box number.

It was after four o'clock when the services began. The house looked like one immense pall. Every tier was draped in black, the lower ones being hung with the mourning emblem fluted and caught up in loops. The stage setting was a palace scene, and filling up every inch of space on the boards stood and sat the two societies with which Dr. Damrosch was so closely connected. Along the footlights were ranged floral emblems of grief that had been sent by mourners. They consisted of lyres, some three or four feet high, of lilies-of-the-valley and immortelles, numerous harps, anchors, wreaths, etc. In front of the orchestra stood the bier draped in black, while in the seats near by were the chief mourners. From orchestra to family-circle could be seen nothing but one vast sea of faces.

To the funeral tones of the grand organ the body of the dead musician was borne down the aisle, preceded by the directors of the Symphony and Oratorio Societies and the male members of the Metropolitan Opera House company, the pall-bearers being Messrs. R. F. Schoen, J. Hauft, Philip Stanfer, A. Brown, O. Wenz, George Hauft, C. Feickert and C. Kramer. Following the remains came the committee from the Thalia Theatre company and the members of several musical organizations which had evinced their desire to testify their respect.

When the rich mahogany coffin had been placed on the bier, the Oratorio Society sang Bach's Passion, "When I, too, am departing." An address from the Right Rev. Henry C. Potter, D. D., who was unavoidably absent, was then read. In this the reverend gentleman spoke of the great educator that Dr. Damrosch had been, the great enthusiasm that he had drawn from all lovers of music, and dwelt upon his worth as a man.

The Rev. Henry Ward Beecher spoke next. He had not come there as a mourner; the deceased had gone to join the greater throng. He was a cathedral in himself—a stately organ of human hearts. Was his life short? Not when measured by eternity. He had lived long enough to be loved—nay, idolized—in his own household, despite his devotion to his art; he had lived long enough to have his service to mankind go on; he rested, but his work went on.

The male chorus of the Opera House company sang A. Weber's "Rasch tritt der Tod den Menschen an," after which Herr Wilhelm Hock spoke in German. Who would have believed it that the son would be so soon called upon to take the father's place? But a few short days before wielding the baton, now his remains lying there at his feet. His work had been grounded in his heart and he shed his enthusiasm out from his slight personality, as electricity was flashed from a battery. In that house he had awakened the echoes of German art—of German music—he had taught America the name of Richard Wagner, and now he lay before them—silent.

The concluding words had hardly passed the lips of the speaker when the first few notes of Siefried's Funeral March, the Goetterdaemmerung of Wagner, were heard. In this the entire orchestra of the Symphony Society was heard to excellent effect.

Dr. Felix Adler was the next to address the vast assemblage. A great public calamity had befallen them—had befallen all lovers of music—had befallen his friends in New York—had befallen every musician in the country. Wherever he had been in the last few days—and he had just returned from a distant city—he had heard nothing but sincere expressions of sympathy.

The deceased had struggled and fought for years with an indomitable—even fierce energy—overcoming all obstacles that came in his path, and now at last he had reached the goal he was aspiring to attain. Yet even as he grasped the wreath of success his arm became palsied with death, and [illegible] nerveless grasp.

Bach's Passion Music, "Close [illegible] Grave," was then sung by the [illegible] Oratorio Society, after which the Rev. H. Cooke read the "Committal," and Mendelssohn's choral, "St. Paul," "To thee, Lord, I yield my spirit," was sung. The assemblage then quietly departed from the building, while the casket was allowed to remain on the bier. The remains will be taken thence this morning, and buried quietly from the family's residence. The final resting-place is to be Woodlawn Cemetary.

Effie Ellsler's Starring Season.

On May 4, Effie Ellsler will open her season at Philadelphia. Frank Weston has engaged Marc Klaw as business manager, and they are selecting people for the support. The attraction will be a comedy-drama, not yet named, by an unknown author. It is, Mr. Weston says, purely American, domestic in its nature, and the scene is laid in Kentucky. It possesses little in common with the usual Western play. Time has been secured in Chicago, Cleveland, Cincinnati, Louisville, Philadelphia and other cities. The company goes to California later.

Negotiations are in progress with Harry Du Maur, now manager of the Imperial Theatre in London, for a play in his possession which Miss Ellsler is anxious to secure.

Mr. Carleton's Company.

The well-known baritone has no intention of disbanding his company, but will keep it together all Summer and play until the regular season opens, when he will effect several changes and resume. During the season bad business has affected his fortunes, but in many cities he played most profitable engagements, and he has been invited to repeat his visits. In three weeks he will open at the Third Avenue, and then go to Brooklyn. On May 24 the company goes to Montreal to play a season of three months. It will be strengthened by the addition of Adelaide Randall. Dora Wiley, Jesse Bartlett Davis and Richard Golden will remain. Next season Lilly Post will probably be a member. A long engagement in San Francisco is in prospect.

The past two weeks at the Fourteenth Street Theatre here fulfilled expectations. It is understood that some wealthy members of the Lotos are backing Mr. Carleton.

Mishaps of the Storm.

The deep snow in the West and Northwest blockaded a good many companies and has played havoc with dates. Among the sufferers were the Amy Gordon Opera company, Herne's Hearts of Oak, Thompson's Boston Student company, the Redmond-Barry company, the Lizzie May Ulmer company, Mme. Janauschek's company, the McKee Rankin company, Little's World company, Fiske Moore's Bunch of Keys, Boston Theatre Vanity company and others of smaller note.

Of course the delays were not unattended by discomfort. Mme. Janauschek, who was storm-stayed at Des Moines, probably found more comfortable quarters than her private car afforded.

The Thompson Opera company were somewhat famished, but eventually sustained themselves with provisions taken from a baggage-car.

The Lizzie May Ulmer company were detained in an out-of-the way place in Iowa, but managed to make themselves comfortable in a near-by farm-house. Like most New England damsels, Miss Ulmer is mistress of the cooking art. Her cookery did not add to the dreariness of the situation by promoting dyspepsia. On the contrary, she received a vote of thanks, and her biscuits, especially, were pronounced very fine.

Some members of McKee Rankin's company were for thirty hours without food, having gotten aboard the train breakfastless. It is to be hoped that Frank Mordaunt was not of the number. His sufferings would have been indescribable.

All of the companies underwent more or less hardship, but no casualties are reported. None of the members are seriously ill as an outcome. The most serious aspect is the loss to managers through being unable to fill dates.

Lillian's Prospects.

Since their return from Europe Lillian Russell and Edward Solomon have not been idle. The latter has placed himself and the fair prima donna almost entirely in E. E. Rice's hands, and the latter is engaged upon a scheme to bring the lady into prominence. Nanon will not be ready for production on May 1, when McCaull surrenders the Casino stage, and the Aronsons cannot get possession of it for rehearsals before that date. Besides, they do not wish to let McCaull know what they are doing. It will be necessary, therefore, to fill in the month of May with some other attraction, and perhaps for longer; so Rice proposes that he and Solomon play a company with Lillian Russell in one of the English composer's operas. Probably Polly will be chosen. Rudolph Aronson is hearing the score played over.

The question has been put whether [illegible] the prima donna is a success on the [illegible] her former triumphs, it will not be [illegible] to please the audiences of the Casino another artiste.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Blue, Jr., as Harvey Duff, was a most prominent and pleasing feature of the production. It is beyond dispute that the children inherit to a great degree the dramatic instincts of their parents. The audiences were large. The Devil's Auction was put on for the latter half of the week and drew largely, the audiences naturally being made up of the sterner sex. The spectacle, if not quite so well staged as last season, is still good enough to afford an evening's diversion. Many masculines in the audiences were heard expressing their unqualified admiration for Tessie Butler, the Madeline of the performance, and she certainly presented a charming picture, especially in the last act. For the first half of this week Salsbury's Troubadours are to come, and on Friday Murray and Murphy in Our Irish Visitors.

Museum: Tanneshill's Fun on the Bristol attracted large houses last week and seemed to give good satisfaction. Humpty Dumpty, with Alfred S. Miaco as the clown, will test its drawing powers during the current week.

Brevities: In an interview, Mrs. Leland states emphatically that she will not reduce the scale of prices, and gives sufficient reasons for her determination to keep them as they are. She says: "If the newspapers will give me lower rates for advertising; if the gas company will furnish cheaper gas, and if my employes will submit to a cut in salaries, then I will gladly do this. But they will not, and such being the state of affairs, I must keep my prices up. There is no reason that I can see why all the loss should fall on me."—I have seen several comments on the wretched support with which Boucicault had surrounded himself. Whether he has recently made an improvement in that respect, or whether some one has been a trifle "off" in expressing opinions, I do not know. But the support given here, while it might have been improved, was not at all bad, and was in reality much better than might have been expected.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): The attractive advertising of the Burr Oaks party succeeded in drawing a fair audience 9th; on the 10th empty benches were in a large majority, and on the 11th no performance was given and the house was closed. The play was staged in fine shape, but spare us from a repetition of such acting. The Pavements of Paris was presented the 12th, 13th and 14th to highly pleased houses. Harold Forsberg deserves a word of praise for his neat bit of work as De Flachon. Emily Bancker made a most charming Marie.

Grand Opera House (P. H. Lehnen, manager): Dan's Tribulations did a snug business 9th, 10th and 11th. The co. is first-class in every respect and kept the house in a continuous roar. J. M. Hill's Irish Visitors drew good houses 13th and 14th. The play is full of bustle and confusion and goes with a rush from the rise to the fall of the curtain. As originally written—Our Summer Boarders—it lacked unity of action, hence it was a failure. But as re-written and re-christened, Our Irish Visitors will without doubt meet with success. Murray and Murphy are two first-class comedians, different in their style, yet true to the characters they represent. As Gilhooly and McGinnis they create much merriment; but I would kindly suggest to the former not to laugh so frequently at his own jokes. The singing of Percie Loraine was much applauded. She has an exceedingly sweet, though not strong, voice, and a bewitching manner. Little Polly McDonald did some excellent jig-dancing, which for rapidity, style and execution never has been surpassed in this city. Charles A. Loder and C. W. Young in their German and negro eccentricities are all that could be desired. Tally-Ho, 19th, 20th, 21st.

BUFFALO.

Academy of Music (Meech Brothers, managers): M. B. Curtis in Spot Cash, week of 9th, had to contend with abominable weather the first three nights; consequently business was a little off. The last half of the week brought out good sized audiences. Pavements of Paris this week.

Court Street Theatre (J. M. Hill, manager): Tally-Ho, which was given 9th, 10th and 11th, met a fair house on the opening night and rather light the next two. Peck's Bad Boy, the last three nights of the week, performed his pranks before limited audiences. Henry Chanfrau's Kit, 19th, 20th, 21st.

The Adelphi (Joseph Lang, manager): Baylies and Kennedy's Bright Lights, week of 9th, played to fair business. Crimes of London is the bill this week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The first three nights of the week were devoted to The Pavements of Paris. The scenery, especially the dissolving views, was very artistic and by far the best feature of the entertainment. Harold Forsberg made the most of his part. Business was not up to the standard. Dan's Tribulations, the last two nights of the week, did fairly. Fedora, 23d.

Grand Opera House (P. H. Lehnen, manager): Burr Oaks, presented 12th, 13th and 14th, failed to arouse any enthusiasm, and business was very light. The scenery is beautiful and worked well. Corner Grocery, 20th and 21st.

Items: John A. Toole, of this city, and George A. Hill, of People's Theatre fame, have organized a Muldoon's Picnic comb., and will play all the towns in this part of the State.—Falling Leaves, one of the scenes in Burr Oaks, was made doubly picturesque by the orchestra playing "When the Leaves Begin to Turn."

AUBURN.

Academy of Music (E. J. Matson, manager): The Standard Opera co., with cheap prices, drew very good audiences and pleased all, 9th, 10th. Denman Thompson did an immense business, 11th. It is needless to say that he gave unbounded satisfaction. Dan's Tribulations, to the surprise of every one, did only a fair business, 12th.

AMSTERDAM.

Potter Opera House (Potter Brothers, managers): The Wellesley-Starling comb. played to increasing business all last week. Low prices.

ELMIRA.

In view of the threatened reduction in theatre prices, it is a commendable action on the part of Manager Bardwell in barring the doors of his Opera House against cheap-prices. If the managers of ten-cent attractions persist in visiting this city, they may be able to find time (and plenty of it, too) at one of our collapsed roller-rinks. The proprietors of the rink seem anxious to launch their frail craft on the theatrical sea.

Al Swartz, a tenor singer of some local prominence, resigned a lucrative commercial position some weeks ago to join the Vescelius Sisters' Opera co., a barnstorming and roller-rink "snap." All is not gold that glitters.

ALBION.

Village Opera House (C. D. Harris, manager): Beedle and Prindle's Pleasure Party played 9th, 10th and 11th. Good house first night, poorer house second and to nothing the third. Severe weather the cause.

OLEAN.

Opera House (Wagner and Rees, managers): Chanfrau as Kit, 12th, to a light house. His performance is equally as good as his father's, but the play is slightly worn. Marie Janish, in Camille, to a fair house the 14th. She is very fine, but her support, with one exception, is decidedly poor. Armand was exceeding well taken.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Hyde and Behman's Minstrels appeared 14th to fair business and gave a first-class performance. Charley Banks, in his several impersonations, is really great; and he received the most attention. The whole entertainment was pleasing and amusing.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Janish, as Camille, 12th. Only a small audience was present, owing to several attractions of local interest. Thomas Keene, 19th, Macbeth; C. A. Gardner's Karl co., 24.

Prendergast Hall: Professor Locke-Richardson in Shakespearean recitals, 12th, 13th and 16th, under auspices of De Lancey Guild. Attendance large.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Standard Dramatic co. played to large audiences during last week. Helen Leigh was very popular. The support was good, the cast evenly balanced, prices low.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Henry Chanfrau as Kit, to large house, 14th. Best of satisfaction.

Birthday: James Alliger, Mr. Chanfrau's business manager, celebrated his birthday in fitting style while here, and gave an elegant supper to the co. at the Osborne House. Mr. Alliger was the recipient of many presents. Mrs. Hattie Shattuck Moody and Mrs Dr. Shattuck (owner of the Opera House) old friends of Mr. Alliger, came out to attend the performance. The second occasion of their attendance since the Doctor's death.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): L. R. Shewell's powerful melodrama, Shadows of a Great City, was presented Monday night to an uncomfortably large audience, every seat and square inch of standing room being occupied. The play has already been reviewed at length in these columns, and the praise bestowed upon it was not without good and sufficient [illegible]. The play is a thoroughly good one. The cast [illegible] the same as that which appeared in its in[illegible]. The scenery was grand, some of the [illegible] employed being particularly good. [illegible] Tiffany's portrayal of Biddy Ronan was an [illegible] of work. The Semitic Pawnbroker, Abe [illegible] was well done by W. W. Allen. Julia Stuart [illegible] character of Annie and Helen Standish was [illegible] the latter, but execrable in the former.

G. R. Edeson's Jim Farren was good while the acting of O. H. Barr, in the villianous role of George Benson was complimented by some very decisive hisses. The rest of the cast was fair. A big week's business promises to attend this production. The perennially youthful Maggie Mitchell will appear the first half of next week in Fanchon, filling up the gap with Little Barefoot and Pearl of Savoy for the Saturday matinee.

COHOES.

Opera House (P. J. Callan, manager): Hewett's Dime co., 9th, 10th, 11th, had good business. Hyde and Behman's Minstrels, 13th, to a $375 house. Hanley's co. comes 20th; Bride and Frear's Bunch of Keys, 24th and 25th; Tony Denier, 27th, and week of March 2, Equine Paradox.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): Milton and Dollie Nobles, in Love and Law, 13th. Your correspondent was most agreeably surprised to find a packed house in spite of terrible weather. Milton Nobles is a very clever actor; When he removed the disguise of the Italian in the 4th ac. the audience was electrified, and for fully three minutes round after round of applause rang through the house. At eleven o'clock the curtain went down, and a better pleased audience never departed the Hall.

OHIO.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Muggs' Landing co., with Frances Bishop as Little Muggs, and Alf McDowell as Asa G. Beck, filled a return date, 9th, and although a pouring rain and icy pavements caused many to remain at home, they were greeted with a large and fashionable audience. The cast is about the same as presented here in December, but we missed the humorous George H. Booker, who so successfully impersonated the character of Soger Judson, of the Regular Army. His place is now admirably filled by Robert L. Scott, formerly of the John T. Raymond co. Prof. Morris with his wonderfully trained dogs and ponies was here 14th and showed to two large audiences, consisting mostly of children.

Items: George L. Smith, representing The Private Secretary, to appear 20th, was in the city last Friday.—Will Delhauer, the contortionist, or probably better known as the "Human Frog," is home on a visit.—A certain theatrical manager made the remark in our city that out of the three hundred cos. that started on the road in the Fall, but sixty have been able to stand the hard times.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Her Atonement came 11th, to fair business. Emmie Wilmot was good as Martha West, as was Clarence Heritage as James Morton, Charles Sackett, as Charles Leroy; Master Frank Dean, as the newsboy, and Henry Donnelly, as Policeman Mulligan. Some fine scenery was presented. The regiment of soldiers and the jury consisted of about a dozen small kids, and rather spoiled the effect of the play. The orchestra and band added much to the evening's entertainment. John A. Stevens came 14th, to fair business in Unknown. The star acted Harold in his usual manner. Support fair. Felix A. Vincent, 19th, 20th, 21st.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Twain-Cable readings attracted a large and fashionable audience 9th. The Silver King with De Belleville in the leading part, owing to very bad weather, played to light business 10th and 11th. Carrie Swain, as the Little Joker, gave a clever performance to poor houses, 13th and 14th. This week, Baker and Farron, for benefit of McCoy Post, G. A. R.

Grand Opera House (Miller and Okey, managers): The Beane-Gilday co., in Collars and Cuffs, did a fair business, last week. This week, Pauline Markham. The Leopolds, 23d.

Items: O. Bouscaren, the Pan Handle Pullman conductor, added to the misery of the snow-bound passengers at Crown Point by reading to them a five-act drama of his own composition entitled Georgia Moulton. —Messrs. Jackson and Davis, of the same car, livened things by some very clever singing.

XENIA.

Opera House (J. A. Hiveling, manager): Cora Van Tassell, at cheap prices, (twenty-five cents), 9th, 10th, 11th, 12th, in Fanchon, The Danites, East Lynne and Kathleen Mavourneen. Poor business; extreme cold weather. Last two nights played to the full capacity of the house. Star and co. gave best of satisfaction.

URBANA.

City Hall (Thomas Fall, agent): Ye Jolly Blackbirds (home amateur talent) gave a minstrel show 12th to 14th to good houses. The Leons, Ed. and Millie, professional aerial artists, of old John Robinson's circus, who reside here, gave an exhibition of their trapeze work and their Ladder Life. The Leons appeared in new costumes just received.

KENTON.

Bunch of Keys on the 12th to fair audience. Mr. Rooney and his New York Star comb. appeared 13th to a good house. Pat Hoey's club swinging, the tumbling of the O'Brien Brothers and little Katie Rooney were the creditable features of the performance. The Minnie Maddern co. played to good business 2d and gave a very fine performance. Miss Maddern pleased all by her natural and artless acting. Good support. Pond's Her Atonement co. appeared 7th and had a fair house. Good satisfaction. Co. C., of this place, made up Colonel Swift's regiment, and did it well. Three Wives is announced for 24th.

Item: Manager Dickson's rule of playing but one attraction a week, to which he rigidly adheres, is insuring all cos. good business.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Fred Warde presented Virginius to a large and appreciative audience 7th. No matter how intelligently Virginius may have been personated by others, I cannot imagine a more perfect delineation of the old Roman than that of Mr. Warde. His support was unusually fine. John E. Kellerd's Icilius was the only weak character in the cast. The Silver King was played by a good co. to fair house 9th. Inclement weather. While Mr. De Belleville does not equal Mr. Bangs, yet he is an earnest and powerful actor, and made quite a hit. The Jaikes of John Jennings was great. J. F. Brien as the Spider and Charles Foster as Elijah Coomb are deserving of mention, while Helen Blythe as Nellie Denver is as pleasing as ever. The costumes were elegant. Her Atonement to fair house 11th. Good satisfaction. John A. Stevens, with good co., appeared in Unknown, 13th, to light business. Star and co. well received. Joseph Murphy in Shaun Rhue, 19th.

Black's Opera House (Samuel Waldman, manager): Carrie Swain appeared before a large and enthusiastic house, 12th, in The Little Joker. She is a very good singer and a clever dancer, and was frequently called before the curtain. She is more than ever a pronounced favorite here. Cora Van Tassell in Leah (return engagement), 13th, to a good house, at twenty, fifteen and ten cents. The play was nearly laughed off the stage. I mean to be charitable, but having witnessed several of her performances, I am more than ever convinced that a person should not attempt to star until the foundation for a dramatic structure is securely laid. If Miss Van Tassell has dramatic talent (and I think she has), it should be cultivated in the proper way and her reputation not sacrificed to satisfy an early ambition. Silbon's Cupid co. 19th, 20th, 21st.

Picked up: Quite a startling episode occurred at Black's, 6th, during the performance of Enoch Arden. A wienerwurst-man's can exploded outside the door, just as it was being opened, and as the blaze ascended some distance in the air, a party inside yelled "Fire!" Things looked a little lively for a time, but the efficient corps of attaches averted a panic by guarding the doors. No damage to the house whatever.—Reduced prices prevailed at both houses last week.—Through an inadvertance the railroad company sent the scenery and baggage of the Silver King co. to Pittsburg. As soon as the mistake was discovered the officials were wired. The staff did not arrive until a quarter of nine o'clock—too late to be used. The audience was amply repaid for its wait by the excellent performance. The Knights of Pythias feel jubilant over their two entertainments here this week—Fred Warde and Carrie Swain. Both were successes financially as well as dramatically.—H. W. Seman, ahead of Silbon's Cupid, was in the city 13th.—J. C. Joyce, advance agent of Joseph Murphy's co., also arrived same date.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager): The Carrington Opera co. cancelled 17th. Cause—zero weather, skating rinks and general depression.

Item: Manager Hunt announces to the public in general and managers of good attractions in particular that owing to hard times he is compelled to reduce prices to twenty-five, thirty-five and fifty cents.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): The largest audience of the season greeted Mr. and Mrs. George S. Knight in Over the Garden Wall 12th. The Knights appear to better advantage in this than in any other of their plays. The co. in support is very good. R. E. Graham and George W. Monroe deserve mention. Thompson's Opera co., in Beggar Student, appeared to a good house 13th. Co. was late, the curtain not being raised until 8.40. The audience waited patiently and were well repaid. While there are no stars in this co., yet there is some very good material, and that, with the pretty dresses and good chorus, gave this little place a treat. A. W. F. MacCollin was very funny as General Ollendorff. Philip Branson was so hoarse that he could not sing the solos of Janitzca. Miss Franc D. Hall created much merriment as Bonislava. Her voice is very fresh and good. Orchestra very poor, but managed to pull through.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Madame Janish flashed upon us through the sleet and rain, 11th, to dazzle with her brilliancy. The few who heard her were first surprised, then captivated. The many who failed to brave the stormy night feel regret. With the strong and accurate touch of an artist she caused the whole gamut of human passion to vibrate in harmony—love, self-abnegation, idolatry—and all with a queenly grace and beauty, impressed by the highest culture upon perfected womanhood. Of Madame Janish it may safely be said; though notoriety has not preceded her, fame will follow. She has with her a co. far the strongest that has visited us this season. A Cold Day When We Get Left, 13th, proved prophetic, as the weather was frigid and the receipts light. I have read some favorable comments upon this performance in metropolitan papers. A just analysis would result about as follows: Fulsome and laborious folly, 60 per cent.; old gags and chestnuts, 10 per cent.; worn-out buffoonery and cheap melody, 29 per cent.; wit and humor, faint traces.

Items: Karl, the Peddler, did a fair business upon an intensely cold night. Private letters from unknown writers were received by many young people the day before the show asking them to attend the theatre to see Karl, the Peddler, and promising to meet the recipient there. It caught many of the boys. A good ad.—Muggs' Landing played a second time this season to a very good house 19th. Frances Bishop, little Muggs, has kicked and danced and smiled herself into the good graces of our theatre-goers, and she may rely upon a welcome here as often as she comes. For a play which makes any pretension to having a plot, Muggs' Landing is the gauziest napkin that a lot of clever people ever tried to hide their talents in. Alfred McDowell deserves especial mention fot his excellent eccentric comedy, and Robert Neil gave a dignified, judicious rendering of Abel Dixon.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Adamless Eden fake, 9th, drew a large house, composed exclusively of males. Several prominent business men who were present were written up in the evening papers, much to their discomfiture. A Cold Day When We Get Left had a fine house, 12th. This proved to be one of the most amusing pieces we have seen. Messrs. Burke and Mills were very funny, and Frank Girard, with the assistance of the co., sang some popular melodies. The support was good, The Knights in Over the Garden Wall, 13th and 14th, did a splendid business. Mr. and Mrs. Knight have good parts, but Bob, Graham as Snitz, Jr., is really the star.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Katie Putnam opened in Lena the Madcap, 2d, to an excellent house, and business has continued good throughout the week. Nothing week of 9th.

Casino Opera House (A. S. Gross, manager): Prince Methusalem closed 3d, having had a run of two weeks to immense houses. Maritana received its first performance 4th, to a packed house. As Don Cæsar, Jeannie Winston did finely. The character of Maritana was well sustained by Bessie Louise King. The support was very good, and the costumes, as usual, were handsome. The opera will run about two weeks.

Items: The Casino has a new baritone, F. Blair, of San Francisco. At the matinee 31st ult. 300 people were turned away from the Casino.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): Nat. Goodwin, in Those Bells and Confusion, played during week to very good business. Mr. Goodwin's imitation of Henry Irving was commended by all, and was pronounced one of the most artistic performances ever given in this city, Confusion was convulsively funny; and altogether the entertainment was quite enjoyable. The co. supporting Mr. Goodwin is a very good one. Evans and Hoey's Parlor Match, 16th; May Blossom, 23d.

Opera House (John A. Ellsler, manager): Baker and Farron produced their plays, The Emigrant and Max Muller, to fair business only. Both plays have evidently been written with a view to displaying to the best advantage the specialty business of the comedians. Some very attractive songs and dances were introduced during the performance, and altogether the entertainment will compare favorably with any of its class. Thompson's Opera co., 16th; Murphy's Kerry Gow, 23d.

Academy (H. W. Williams, manager): The Star Specialty comb. did but a fair business last week. The show given is about as attractive as the average travelling vaudeville entertainment. Comedy Four comb., 16th. Mr. Williams will not divulge his attraction for 23d, but says it will be a sensation.

Harris' Museum (P. Harris, manager): Standing-room only was the familiar placard that greeted the late-comers every evening last week. That time-worn picture of Southern slavery days, Uncle Tom's Cabin, was the magnet that drew the crowds. C. B. Bishop in Widow Bedott, 16th.

Items: Charlotte Thompson and co. are still in the city, and will play at Library Hall Saturday afternoon and evening, 21st, the engagement of Evans and Hoey being for five nights and Wednesday matinee. Charlotte Thompson has accepted a play from the pen of General Pearson, a prominent lawyer of this city.—One of Harry Ellsler's fine thoroughbred dogs played a prominent part in Baker and Farron's plays at the Opera House last week. Harry is a great admirer of a fine breed of dogs and horses.—The lamented late Chief of Police of this city was a great lover of the drama. He took very much interest in matters pertaining to the stage, and his sympathies and aid were readily extended when required in cases of want in the profession.

READING.

Grand Opera House (George M. Miller, manager): Dockstader and Armstrong's Minstrels, 9th, 10th and 11th, drew large houses. They gave a good performance. Robert McWade in Rip, 23d; Black Flag, 28th.

Academy of Music (John D. Mishler, manager): Gus Williams in Captain Mishler to good business, 13th. The performance was much enjoyed. Fanny Davenport in Fedora, 19th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Before the publication of this communication you will have an opportunity of judging as to the merits of Bella Moore as an actress in the character of Sincerity Weeks. We of the rural districts consider her a charming and graceful actress. Her power to please was thoroughly demonstrated 13th, when she was thrice called before the curtain by a select and critical though not overlarge audience. Manager Burgunder has wisely secured a booking of this pretty soubrette for the representation of A Mountain Pink during the holidays next season, and we predict for her a crowded house, as everyone left the hall on Friday night thoroughly pleased and anxious to see her again. Next to the star Alfa Perry as Belle Trafton was most admired. This little lady has a handsome face and figure, and easy graceful manners, with a style of speaking all her own, and very pleasing. C. W. Vance, as Harrold Wilmot, a New Yorker, could be greatly improved upon. George Hanna made a hit as Jack Weeks. James H. Wallick's Bandit King co., 14th, to good business, largely made up of gallery gods. His drama is a slight improvement and modification of that played by the Frank James comb. of last year.

YORK.

York Opera House (Adams and Dale, managers): Lillie Hinton with a fine co., 12th, 13th and 14th, in Fanchon, Camille and Little Barefoot, to the best business of the season, full capacity of the house. Low prices. Everybody delighted. She appeared Saturday night in the face of a raging snow-storm to the largest audience ever assembled in the house, every seat having been sold five hours previous to the opening of the doors. She was enthusiastically applauded and called before the curtain at the end of every act. A special feature occurred after the second act. As Miss Hinton appeared before the curtain her stage manager, Mr. Thomson, advanced from the opposite end of the curtain, and presented her, in a neat speech, with a mounted diagram of the house showing every seat punched out. It bore the following inscription: "Miss Hinton's Valentine from the manager of the York Opera House, In Little Barefoot, Feb. 14, 1885." She gracefully acknowledged the compliment, and thanked the audience for their kind greeting. A return date has been made for March 12, 13 and 14. J. K. Emmet 23d inst.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Gus Williams in Captain Mishler, 14th, to very poor business. Mattie Vickers, 19th; Bandit King, 21st.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Abbey's Double Uncle Tom's Cabin, 14th, matinee and evening, to good business. Clarke's Monte Cristo, 19th; B. McAuley, 21st; Mattie Vickers, 23d; Robert McWade, 27th.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): A museum comb. under the title of Lawrence and Vidoq's Unique Comedy co. appeared 12th, for three nights and matinee, at cheap admission rates, to crowded houses. The few people composing the co. are really good, and gave a variety entertainment that pleased all. Dion Boucicault is announced for 19th; Wallick's Bandit King, 24th.

Dutch Pinafore: A word in reference to Dutch Pinafore. The arrangements for putting this opera in the Pennsylvania Dutch dialect on the road are nearly complete. The people for the various characters, with but one or two exceptions, are all engaged. The ship scene will eclipse anything of the kind on the road. The dialogue and comedy of the play has been greatly improved. J. S. Alexander, who directed the Burr Oaks co., will manage and pilot Dutch Pinafore on the road, Mr. Aschbach will not, on account of his rapidly increasing business, be able to accompany them.

ERIE.

Opera House (William J. Sell, manager): George S. Knight received a very cold reception 11th. Thermometer 20° below outside, and audience less than a hundred. In consequence the co., with exception of Knight and Monroe, greatly slighted their parts. Much to the disappointment of a good-sized audience John A. Stevens' co. substituted Unknown for Passion's Slave, 12th, the manager stating, that owing to severe storm scenery had been side-tracked near Buffalo. Thompson's Opera co. produced Beggar Student 14th, to one of the largest and most fashionable audiences of the season It was certainly a treat.

Academy: The Hidden Cave of Arizona, a play written and produced by a co. of cracked-brain Erieites, opened at Academy of Music 14th, to fair audience. The acting, with a single exception, was very poor. The one desire of the whole co. seemed to be to shoot, and shoot they did. On account of this tendancy to so recklessly spill blood several bad blunders were made. One fellow, who played a minor part, was shot on nine different occasions, but nothing daunted, he appears after each fray, says his little say, does the usual amount of shooting, and departs.

McKEESPORT.

White's Opera House: (James E. White, manager): Evans and Hoey's co. in A Parlor Match, 7th, to a well filled house. Jennie Yeamans as Innocent Kidd was highly applauded. She is a McKeesport favorite. William Stafford, 10th, to a fair house. Hamlet was to have been produced, but owing to the illness of Miss Siegles, Ingomar was substituted. It was very well received. The leading lady Evelyn Foster, and Mr. Stafford, were called before the curtain after the second act. Charlotte Thompson 14th, to a fair house.

Item: W. H. Whedon, of the Stafford comb., spent the day with your correspondent.

NEWCASTLE.

Opera House (R. M. Allen, manager): Although the night was bitter cold, a $375 house came out to see Madame Janish in Leonore 10th. The fair foreigner gave a most sweet and graceful portrayal of the title role, which I consider is far below the capabilities of this great artiste. William Stafford followed 11th, in Romeo and Juliet, to a small house. Stafford is not a good tragedian, but Evelyn Foster made an excellent Juliet. The co. is a very good one. Charles A. Gardner, as Karl the Peddler, filled the house at reduced prices 14th, and pleased his many admirers. Atkinson's Peck's Bad Boy, 19th; Draper's Uncle Tom's Cabin, 20th and 21st; Henry Chanfrau, 23d.

EASTON.

Opera House (William M. Shultz, manager): Suydam's Pantomime co. in Humpty Dumpty, 12th, 13th and 14th. At twenty-five cents for reserved seats they filled the house every night and reaped a very handsome profit. The co. is a good one, Mauritins being, in our opinion, the best clown on the road. Fanny Davenport, 20th.

PITTSTON.

Music Hall (Evans, manager): Gus Williams as Captain Mishler gave a most successful performance to a large house, 11th. Cap's song was highly applauded.

JOHNSTOWN.

Union Hall (C. J. Ellis, manager): Evans and Hoey's Parlor Match came, 11th, to a fair house, pleasing all. It was one continuous laugh. The Private Secretary followed, 12th, to a good-sized audience, giving good satisfaction. Muggs' Landing, 19th; Charlotte Thompson, 21st.

HARRISBURG.

Opera House (Markley and Till, managers): Carrie Swain in her new play, The Little Joker, 9th. The house, despite horrible weather, was well filled. This acrobatic star was in good form, and gave an interesting exhibition of her abilities as a gymnast, in which respect she stands unrivalled. Histrionically considered, this remark would not apply with any force, for so considered, her abilities are limited by certain natural characteristics which need not be mentioned. The Little Joker as a play, does not add anything to the reputation of the author, but is simply a vehicle for the disply of the peculiar style of the star. Support only fair.

Opera House (H. J. Steel, manager): Gus Williams in his new play Captain Mishler was greeted by a fair house, 12th. The star was very amusing in his enaction of the title role, Captain Mishler, and was repaid for his efforts by rounds of applause from the well pleased audience. The support can be classed as good, with such people as De Loss King, Isabel Waldron, *et al.* Evans and Hoey's Meteors, 14th. The attendance was fairly good, and the audience was in a mood to accept the amusement which is prolific in A Parlor Match, and rewarded the efforts of Messrs. Evans, Hoey, Dingman and the other gentlemen of the co. with continuous applause and laughter. Jennie Yeamans was inimitably arch and piquante, singing and dancing her way into the good graces of the audience with success. Boucicault, 18th; Barney McAuley, 19th.

BUTLER.

Butler Opera House (W. C. Thompson, manager): Henry Chanfrau appeared, 11th, in Kit. The house was comfortably filled. Although Mr. Chanfrau doesn't play the character of Kit, as well as his father, yet he displays many strong dramatic points. He was received with rounds of applause, which he well deserved. The support and scenery were good. Muggs' Landing, 13th, to a $200 house. Frances Bishop, as Little Muggs, and Alfred McDowell, as Asa Beck, divided the honors. General satisfaction, judging from the applause.

Items: The Muggs' Landing co. expressed their delight at our handsome little Opera House. Our local managers have refused many applications for dates, from second-rate cos., saying they will have nothing but the best.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Stafford-Foster co. in Ingomar, 12th, to a good house. Romeo and Juliet, 13th, to a very large house. The audience appreciated the fine acting of Mr. Stafford and Miss Foster by calling them several times before the curtain. The support was very good. Charles A. Gardner, 19th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Gus Williams as Captain Mishler, 10th, to fair business. Wallick's Bandit King, 12th and 13th, to light houses. The play was well presented. Bella Moore in A Mountain Pink, 14th, to fair business.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Lillie Hinton and co. presented Fanchon, the Cricket, 9th and 11th, and Camille, 10th, to crowded houses. This pleasing young actress has spent much of her leisure time in this city with near relations, and became very popular socially. She was the recipient of several handsome floral emblems from her admirers. Dockstader and Armstrong's Minstrels played to very good houses, 12th and 14th. Evans and Hoey's Meteors gave their specialties in A Parlor Match very acceptably to a good audience, 13th.

OIL CITY.

Opera House (Kane and Tracy, managers): G. S. Knight appeared 9th in Over the Garden Wall. He was well received. Attendance good considering incessant rain. Mills, Rice and Barton's Minstrels, 11th, to small house. The weather was against them also, it being below zero.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor). Burr Oaks opened Tuesday evening for the week. Nothing else booked for the present.

Providence Opera House: Last Monday evening Thomas W. Keene began a brief engagement here appearing in Richard III., Richelieu, Othello and A Fool's Revenge. Nothing but praise can be said of his rendition of each character. His support was very good, with one or two exceptions. Mr. Keene is quite a favorite here, and the attendance showed how much he was appreciated, as at each performance the audience was large. Friday evening J. K. Emmet presented, for the first time here, his new play, The Strange Marriage of Fritz. The attendance was fair. The same bill was given Saturday night, which closed his engagement. The first four nights of this week Sol. Smith Russell and co. will make their first appearance here in The Silver Spoon. Friday and Saturday, with matinee, Edwin Booth and the Boston Museum co. will be seen in Hamlet, Othello, The Iron Chest and Katherine and Petruchio. Week of 23d, Shadows of a Great City.

Theatre Comique (Hopkins and Morrow, managers): Arrival—The Olympia Quartette, St. George Hussey, Hume and Carroll, Frank Livingstone, Kitty Sheppard, Stanley and Conway, Larry Tooley and Bobby Gaylor.

Items: The Miniature Patti Concert co. will appear at Blackstone Hall on the evening of Feb. 20.—S. R. Kelly's Tableaux D'Art co., assisted by the Weber Male Quartette, will be at Music Hall, 24th, for the benefit of Providence Letter Carriers' Relief Association.—Theodore Thomas' Orchestra, assisted by Emma Juch, will be heard at Infantry Hall, 4th.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Thomas W. Keene in Richard III, 13th, to a large house. Mr. Keene kept the audience in breathless suspense through the whole performance. Support good.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). Aimee gave a performance of Mam'zelle, 12th, to a full house. Delighted audience. The feature of posting the actors at different parts of the auditorium, and of having them interrupt the performance, startled our conservative theatre-goers, and put the policemen on their metal. It was with some difficulty that one of the guardians of the peace could be persuaded that it was only a part of the play. It is very much regretted that Aimee could not give us another rendition of Mam'zelle. J. O. Barrows is a fine comedian, and played T. Tarleton Pepper in almost faultless style.

COLUMBIA.

Opera House (Eugene Cramer, manager): Despite rainy weather, a large audience greeted Milton Nobles and his fine co., 9th, in Love and Law. This strong drama has been much improved since played here before.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Minnie Maddern made her third annual appearance 12th, in her new play, Caprice, which gives her more opportunity to display her talents than any she has heretofore presented. She is much liked here, and having a good play and a capable co. drew good houses during the entire engagement, which was continued 13th, 14th. The Saturday matinee was one of the largest of the season.

Items: J. P. Brooks, accompanied by his wife, was here last week. He is arranging the details of Ristori's appearance. He departed on Sunday, but intends returning next month with an architect, when plans will be perfected for a complete remodelling of the theatre. These changes have long been talked of, but nothing definite has been decided on, until now.—I telegraphed you regarding Mr. Thompson's attempted suicide. He recovered and left with the co. Sunday night for Nashville.—LeGrand White does not speak with great favor of the conduct of Mr. Charles Frohman while managing Miss Maddern.

CHATTANOOGA

James Hall (Stoops Brothers, managers): Andress' Carnival of Novelties and Trained Animals appeared on the 11th for a week.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Frank Mayo in Nordeck, 9th and 10th, with very good support. Good houses. Madame Janauschek, owing to snow storm, failed to meet her date here on 13th and matinee 14th, but arrived in time to play one night, 14th, in My Life to a good house. Her private car had to be left at Paducah, Ky., and sent to Louisville for repairs. John T. Raymond is the next attraction, 20th and 21st.

Grand Opera House (J. O. Milsom, manager): The Silver King co. will open four nights and matinee, 16th.

Items: The present prospects of building a new Opera House in Nashville are more encouraging, as several capitalists are becoming interested.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall, manager): J. T. Raymond closed a successful three nights' engagement 4th. Since then we have had no appearances.

Item: Greenwall has secured the managing lease of Pillot's Opera House in Houston for one year, from May 1. With this addition to his circuit he will be enabled to secure cos. which would not otherwise come this way.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): John T. Raymond appeared before a Houston audience for the first time in several years, 5th, 6th. Packed houses.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manager): Roland Reed and co. appeared 6th in Humbug; 7th in Cheek. Large houses. Performances very good and gave general satisfaction. Mr. Reed and Blanche Vaughn divided the honors, the latter becoming a favorite at once. John T. Raymond and co. appeared 11th, in For Congress to one of the largest houses of the season. Performance very good, and the co. the best that has been here this Winter. Stella Boniface, Bessie Hunter, Minnie Egberts and Ruth Cowles deserve special mention.

WACO.

Garland Opera House (J. P. Garland, manager): John T. Raymond, 10th, in For Congress, to a large audience. Delighted throughout. Ristori has cancelled her date here. Emma Abbott, 25th. Lizzie Evans 7th, 8th. In spite of the dullness and depression existing in commercial circles, the patronage bestowed upon attractions of merit has so far been very good.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): John T. Raymond, in For Congress, to a crowded house, 10th. Splendid performance, excellent support, and everyone delighted.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): John T. Raymond gave two excellent performances, For Congress, 7th, and In Paradise, 8th, to the largest houses we have had this season. Emma Abbott Opera Troupe is booked for four nights and a matinee, opening on the 18th.

UTAH.

SALT LAKE CITY.

Walker Opera House (John Maguire, manager): Lawrence Marston's Wife's Honor co., Jan. 30 and 31 and matinee 31st, to light houses. Billed for three nights and matinee, but were delayed on train. Played Wife's Honor and Under the Gaslight. The co. is very poor; Marston is no actor; Josie Crocker, leading lady, has been with us before, playing in the stock while under the management of the late Dr. Mackenzie. Can do second very well, but is no lead.

Salt Lake Theatre (Caine and Clawson, managers): Opened 4th, in Rags and Bones, to a rousing house of people who got their full money's worth of amusement. He and other members of the co. were called before the curtain at the end of every act, and the most enthusiastic applause was kept up. Play scored a big success here. Ten Thousand Miles Away was presented, 5th, to a much lighter house. Well-pleased audience. It caught the "gods." The old-stand by, Across the Continent, drew out a house literally packed 6th. Applause was liberally bestowed. Byron and Harry B. Hudson were called before the curtain at the end of third act. Kate Byron was also called. During some of Frederick Warren's Dutch jumping business he struck a trap-door, which was not strong enough to sustain the extra weight and down he went. The audience at first did not know whether this was part of the play or not. But as the trap was not closed during the remainder of the scene, it gradually dawned upon them that it was an accident, and as each one in turn peered down the trap a smile, a real every-day smile, overspread every countenance. The co. is one of the best that has visited us in some time, each one being well suited to his or her part. Sullivan's Mirror of Ireland, 9th and 10th, to poor business. The pictures are very good, but the acting of Sullivan and wife is of a very weak order. The clog-dancing they do is perhaps the best feature.

VIRGINIA.

RICHMOND.

Theatre (Madam W. T. Powell, manageress): Mattie Vickers, supported by Charles Rogers and a good co., appeared to a fair house, 9th. Barlow-Wilson Minstrels, 10th and 11th, to good business. The Kindergarten comb. filled out the week to only fair business. Milton Nobles in Love and Law, 18th, 19th, 20th, 21st.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Barlow-Wilson Minstrels, 14th, in the face of a severe snow-storm, had a well filled house. The performance gave immense satisfaction.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Carrie Swain in The Little Joker appeared 10th and 11th, to fair business, but not as good as she deserved. The Silver King 12th, 13th and 14th, with a matinee, did a good business, and the audiences were very much pleased. Barton's Comedy co., 24th and 25th; J. K. Emmet, 27th and 28th.

Academy of Music (Charley Shay, manager): Grau's Opera co. opened this week, presenting Queen's Lace Handkerchief and Olivette, and did a good business, having the best audience the house has drawn in some months. Peck's Bad Boy, 23d, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Robert McWade, in Rip Van Winkle, was greeted by a small house, 9th; co. weak. McWade himself is the same old Rip of yore. Rainy night probably kept many away.

Items: Manager Van Winkle has been confined to his house by a slight illness. Hope to see him out soon.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Lights o' London co. gave two performances, 8th, to crowded houses. Co. only fair. On the 9th, the exercises of Marquette College were held in it. A large audience was in attendance. The house remained closed until the 12th, when the Wilbur Comic Opera co. engaged it for four nights and opened a short season of eight operas at cheap prices, fifteen to fifty cents. Girofle-Girofla was the opening opera, and we must confess we have seen it better presented, although too severe criticism would hardly be fair, as the house was very cold and some of the leading members of the co. were shivering like leaves. Susie Kirwin, in the dual title role, sang well and correctly, but was not satisfactory in her acting. A severe cold and a chilly audience may have had a depressing effect upon her. Georgie Knowlton was the best Aurora we have ever seen, her singing and acting being excellent. She is, besides, a very handsome woman. Annie Summerville made a pretty Paquita. James E. Conly made a handsome Marasquin, but was sadly lacking in vocal ability, his high notes being very falsetto, Ed Chapman was at home in the part of Don Balero, his local hits being well received. The chorus was very weak in numbers. Mascotte, Olivette, Estrella and Little Duke will be presented during the engagement.

Academy of Music (Harry Deakin, manager): The Hanlon Brothers latest pantomime spectacle, Fantasma,

has been running since the 9th, and while doing good business, has not been patronized in anything like the manner it should be. For, aside from the fact that it is something new in the line of pantomime, it contains mechanical effects, the like of which have never been seen in this city, and the scenery also is very gorgeous. Every rock, shrub and tree contains its secret, soon to be revealed, and the tableaux with which each act is ended, are very fine. The sufferings of the Arctic explorers are depicted with painful accuracy, while other and happier subjects provoke incessant laughter. Signor Pastorini's sword combat, in which he is matched against four antagonists, is a very clever piece of work; while Kate Davis' singing of "Sweet Genevieve," with imitations, won her many encores. She is a very clever actress.

Items: The usual variety bill has been presented nightly to the patrons Slensby's.—The Alice Oates Burlesque co. did a very poor business here, 8th.—A drunken row between too of the scene-shifters took place at the stage entrance of the Academy last Sunday afternoon, and may result in a murder, as one of the participents has been in a semi-unconscious condition ever since.—Mrs. Florence Forbes, a well-known soprano of this city, has received a very flattering offer from the Joseffy management to sing in concerts during the Southern tour.—Maude Granger's mother is said to be living in this city.—The Power of Money follows Fantasma at the Academy, and Dominick Murray in Escaped from Sing Sing follows the Wilbur Opera co. at the Grand.—There has been a marked improvement in the orchestra at the Academy since H. H. Thirle took charge of it. Mr. Thirle is a musician in every sense of the word, and is the author and composer of the operetta Amaryllis.—Treasurer Fred Hall, of the Academy, got up a surprise party for the Hanlons last Sunday night. A large sleigh, containing Thirle's orchestra and a number of young men, followed by a crowd of boys bearing torches, and transparencies in the shape of coffins, with the legend "Death to high prices," met the Fantasma co. at the depot. The surprise was quite a success.—Manager Pond, of the Twain-Cable comb., who has been seriously ill at the Plankinton House, is rapidly recovering.—Manager Marsh, of the Opera House, has already booked thirty-five strong attractions for next season.—Last season, when O'Neill was here in Monte Cristo, he was so coolly received that he declared he would never come again: but this time a very successful engagement has made him change his mind. The Saturday matinee was the best attended of any this season.—Ed McDonald, the gentlemanly doorkeeper at the Opera House, had a very narrow escape last night. While going up the street in the car, a match in his pocket in some way became ignited, and before it could be extinguished had totally ruined his undercoat and badly damaged his overcoat.—A very fine photograph of Lawrence Barrett adorns Harry Deakin's private office.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Wilbur Opera co., in Girofle-Girafla, 6th, to good house. The co. (although composed of good material) did not seem to think it worth while to give a good performance at one of those despised one-night stands, and consequently rendered the opera in a wretched style. Ed Chapman used the most vulgar and course language we have ever heard on the stage. He was hissed off twice. J. E. Brand was not much better. During the second act quite a number of the audience left the house in disgust. Manager Wilbur was not present, being confined to his room at the hotel by sickness, and the co. was left to its own destruction. With the exception of J. E. Conly and Susie Kirwin, both of whom sang and acted admirably, the co. was not worthy to be patronized.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Romany Rye to poor business, 11th and 12th.

Music Hall (Thomas Lappin, proprietor): Lillie Clay's Adamless Eden co. gave a poor variety performance to good business, 11th.

RACINE.

Turner Hall (John T. Vaughan, manager): Lilly Clay's Adamless Eden co. appeared 12th to a good house, but gave a very "queer" performance. This is the last attraction that Manager Vaughan will play in the Hall. The Turners, however, may occasionally run in some snap shows.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Maubury and Overton's co. presented The Wages of Sin week of 9th. Business opened fair, and as the merits of the play and the splendid acting of the co. became known, the houses gradually increased in size, the closing performances being largely attended. Many people were turned away at the Saturday matinee. Marie Prescott, in the leading role, Ruth, scored a great success. Her acting was superb, and she was recalled nightly at the end of each act. The other members of the co. render excellent support; not a stick in the cast. Three Wives to One Husband, 19th, 20th and 21st.

Montford's Museum (A. Fisher, manager): Miller's Uncle Tom's Cabin co. succeeded in doing a good business week of 9th. As usual, the original Tennessee Jubilee Singers and Siberian bloodhounds were announced. This week, Hollywood Juvenile Opera co., in Cinderella.

Horticultural Pavilion: Mark Twain and George W. Cable appeared 14th—return visit—to a very fair house.

Item: The Amateur Christy Minstrels, since their successful performance at the Grand, have received offers to appear in various parts of Ontario. They also received an offer from Buffalo, and it is likely they will shortly appear in that city. It has been suggested that they take the road under the name of the Punshon Minstrels, in compliment to Morley Punshon, the popular stage manager and interlocutor of the troupe.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Hi Henry's Minstrels opened 9th, to a large audience. The worst storm in many years prevailed 10th, but a fair audience was present. Troupe closed 11th to a good-sized audience. The features of the show are Tom English, musical moke; Hi Henry's cornet solos, Billy Lyons, the male soprano, and the gorgeous costumes worn in the first-part, closing burlesque and street parade.

Lyceum (George Hazlie, manager): Business continues good.

Item: After an absence of four years, John T. Raymond opens at the Academy on May 25. He is a favorite here.

HAMILTON.

Globe Opera House (Meyers and Cornell, managers): The Gaiety co., in An Adamless Eden, drew a packed house of masculines, 9th. The chorus was well dressed and sang nicely. Topsy Venn, Rose Sanger and Marie Mulle received recalls. R. L. Downing's Tally-Ho party, 13th and 14th, in Joaquin Miller's drama of that title. Light business.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): After an absence of eight years, Joseph Murphy, supported by an excellent co., presented Kerry Gow, 9th, and gave the most pleasing entertainment of the season to a crowded house. As Dan O'Hara Mr. Murphy could not be excelled, and he received several recalls. The horse-shoeing scene in the third act is very realistic, and brings out the climax of the plot with an excellent effect. Miss Melville rendered good support. Crimes of London, 10th and 11th. Fair performance; poor business at cheap prices. The co has a fine orchestra. The thermometer registered 27 degrees below zero. Florence Elmore Dramatic co., 16th, week, in a repertoire of plays.

Bright's Opera House: The Bobby Newcomb co., two weeks. Good performence to very small business at cheap prices.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Metropolitan Dramatic Club (amateur) presented Streets of New York, 13th, to a large audience. The performance was very creditable for amateurs. Mr. Kearney, as Badger, proved himself to be an actor of no mean order.

Royal Theatre Museum: Daniel E. Bandmann, in a round of Shakspearean plays during the week of 9th. Large houses.

Item: Matt Smith, business manager for Bandmann, severed his connection 14th. He complaint bitterly of the treatment he has received as the hands of the star.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: Great Falls, N. H., 19; South Berwick, Me., 20; Jersey City, 23, 24, 25; Newark, 26, 27, 28; Buffalo, March 2, week; Detroit, 8, week; Cincinnati, 16, week.
A Mountain Pink Co. (Bella Moore): Brooklyn, 16 week; Hagerstown, Md., 26.
Annie Firmin's Co.: Tampa, Fla., 16 to 19; Key West, 23 to 27.
A Mountain Pink Co. (Laura Dainty): Columbus, Kas., 20; Independence, 21; Parsons, Kas., 23; Fort Scott, 24.
Aimee: Atlanta, Ga., 20, 21; Cincinnati, 23, week.
Agnes Wallace and Sam B. Villa: Troy, 16, week; Hartford, Ct., 23, week; Lowell, Mass., March 2, week.
Atkinson's Bad Boy Co. No. 1: Newcastle, Pa., 19; Marietta, O., 23; Parkersburg, W. Va., 24; Chillicothe, O., 25; Washington C. H., 26.
Atkinson's Bad Boy Co. No. 2: Memphis, 20, 21; Helena, Ark., 23; Little Rock, 24; Hot Springs, 25, 26.
Arne Walker Co.: Toledo, 16, week; Buffalo, 23, week; Hartford, Ct.; March 9, two weeks.
Abbey's Uncle Tom Co.: Emporium, Pa., 19; St. Mary's, 20; Ridgway, 21; Duboise, 22; Panxsutawney, 24; Reynoldsville, 25; Brookville, 26.
Baker and Farron: Columbus, O., 18 to 21; Delaware, 23; Springfield, 24; Hamilton, 25; Indianapolis, 26, 27, 28; St. Louis, March 2, week.
Bartley Campbell's White Slave Co.: St. Louis, 16, week; Louisville, 23, week; Evansville, Ind., March 2, 3; Vincennes, 4; Terre Haute, 5; Columbus, 6; Erie, Pa., 9; Bradford, 10, 11.
Bartley Campbell's Galley Slave Co.: Reading, Pa., 19; Wilmington, Del., 20, 21; Philadelphia, 23, week; Boston, March 2, week; N. Y. City, 9, week.
Bartley Campbell's Siberia Co.: Cedar Rapids, Ia., 16; Rockford, Ill., 17, 18; Racine, Wis., 19, 20, 21; Milwaukee, 23, week; Cleveland, March, 2, week; Rochester, 9, week; Utica, 16, 17; Poughkeepsie, 18; Paterson, N. J., 19, 20, 21.
Barney McAuley: Harrisburg, Pa., 19; Williamsport, 20.
Berger and Eno's Galley Slave Co.: Charlotte, Mich., 19; Lansing, 20; Jackson, 21.
Barry and Fay: Chicago, 16, week.
Burr Oaks Co.: Providence, 16, week; Fall River, 24; New Bedford, 25, 26; Chelsea, Mass., March 2.
Boston Theatre Youth Co.: Kansas City, Mo., 16, week; St. Louis, 23, week.
Bunch of Keys (Frank Sanger, manager): Philadelphia, 16, week; N. Y. City, 23, week.
Bunch of Keys (Dudley McAdow, manager): Springfield, Mo., 19; Ft. Smith, Ark., 20; Little Rock, 21; Hot Springs, 23, 24; Texarkana, 25; Sherman, Tex., 26; Gainesville, 27; Denison, 28; Dallas, March, 2, 3; Ft. Worth, 4, 5; Waco, 6; Austin, 7; San Antonio, 9; Houston, 10, 11; Galveston, 12, 13, 14.
Bunch of Keys (Bride and Frear's): Milford, Mass., 19; Northampton, 20; Fitchburg, 21; North Adams, 23; Cohoes, N. Y., 24, 25.
Bandmann-Beaudet Co.: Lockport, N. Y., 16, week; Lowell, Mass., 23, week; New Haven, Ct., March 2; Troy, 9, two weeks.
Basye's Co.: Keokuk, Ia., 16, week.
Beedles and Prindle's Pleasure Party: Batavia, 16, week; Buffalo, 23, week.
Ben Cotton Co.: San Bernardino, Cal., 16, week; Riverside, 24, week.
Charlotte Thompson: Johnstown, Pa., 21; Indianapolis, March 2, week.
Clara Morris: St. Paul, Minn., 23, 24, 25; Minneapolis, 26, 27, 28.
Called Back Co. (R. B. Mantell): St. Louis, 9, week; Louisville, 16, week; Cincinnati, 23, week.
C. A. Gardner's Karl Co.: Titusville, Pa., 19; Salamanca, N. Y., 20; Olean, 21; Bradford, 23; Jamestown, N. Y., 24.
Carrie Swain: Cleveland, 16, week; Buffalo, 23, week; Philadelphia, March 2, week.
Claire Scott: Meriden, Ct., 16, week; New London, 23, week.
Crimes of London Co.: Buffalo, 16, week; Cleveland, O., 23, week.
C. B. Bishop: Pittsburg, 16, , week; St. Louis, 23, week.
Cora Van Tassell: Pittsburg, 16, two weeks.
Dion Boucicault: Allentown, Pa. 19; Scranton, 20; Wilkesbarre, 21; Brooklyn, E. D., 23, week; Jersey City, March 2, 3, 4; Paterson, N J., 5; Orange, 6; Plainfield, 7; Philadelphia, 9, week; N. Y. City, 16, week; Brooklyn, 23, week.
Dixey-Rice Burlesque Co: N. Y. City, Jan. 26—indefinite season.
Dickson's Sketch Club: Spartanburg, S. C., 19; Greenville, 20, 21; Atlanta, Ga., 23, 24; Macon, 25, 26; Savannah, 27, 28.
Downing's Tally-Ho Co: Rochester, 19, 20, 21; Philadelphia, 23, week; Indianapolis, March 5, 6, 7.
Devil's Auction: Oswego, N. Y., 19; Amsterdam, 20, 21; Utica, 23, 24; Syracuse, 24, 25; Rochester, 27, 28; Lyons, March 2; Albion, 3; Canandaigua, 4; Buffalo, 5, 6, 7.
Dalys' Vacation Co: Laramie, Wy. T., 20; Cheyenne, 21; Kansas City, 23, 24, 25; St. Joe, 26; Leavenworth, Kas., 27.
Dan Sully's Corner Grocery: Brooklyn, 23, week; Buffalo, March 2, 3, 4; Albany, 5, 6, 7; Brooklyn, E. D., 9, week.
Den Thompson: Ithaca, N. Y., 19; Cortland, 20; Norwich, 21; Binghamton, 23; Middletown, 24; Paterson, N. J., 25; Orange, 26; Rahway, 27; Plainfield, 28; Brooklyn, March 2, week Poughkeepsie, N. Y., 9; Gloversville, 10; Syracuse, 11; Lyons, 12; Canandaigua, 13; Seneca Falls, 14.
Dominick Murray: Elkhart, Ind., 19; Detroit, 23, week; Cincinnati, March 2, week.
Draper's Uncle Tom's Co.: Cumberland, Md., 18, 19; Hagerstown, 20, 21; Baltimore, 23, week.
Edwin Booth: Providence, 20, 21; New Bedford, Mass., 24; Manchester, N. H., 25; Brockton, 28; Boston, March 2.
Evans and Hoey: Pittsburg, 16 to 20; Terre Haute, Ind., 21; St. Louis, 23, week; St. Paul, March 2, 3, 4; Minneapolis, 5, 6, 7.
Earle Dramatic Co.: Macon, Ill., 16, week; Monequa, 23, week; Pana, March 2, week; Casey, 9, week; Charleston, 16, week; Paris, 23, week.
Florences (Mr. and Mrs.): N. Y. City, 16, three weeks; Philadelphia, March 9, week.
Forrester Co.: Auburn, N. Y., 23, week.
Floy Crowell Co: Lawrence, Mass., 9, two weeks; Biddeford, Me., 23, week; Chelsea, Mass., March 9, week.
Fanny Davenport: Easton, Pa., 20; Scranton, 21; Rochester, 24, 25; Buffalo, 26, 27, 28.
Fred. Warde: Pine Bluff, Ark., 18, 19; Little Rock, 20, 21; Fort Smith, 23, 24, 25; Russellville, 26; Hot Springs, Ark., 27, 28; Texarkana, March 2, 3; Paris, 4, 5; Sherman, 6, 7; Denison, 9; Bonham, 10.
Fun on the Bristol: Montreal, 16, week; Ottawa, 23, week.
Felix Vincent's Co.: Lima, O., 19, 20, 21.
Frank Mayo: New Orleans, 16, two weeks.
Frank Girard's Co.: Cincinnati, 16, week; Chicago, 23, week; St. Paul, March 2, 3, 4; Minneapolis, 5, 6, 7.
Grace Hawthorne: Chicago, Feb. 16, week; St. Paul, 23, 24, 25.
Gus Williams (J. H. Robb, manager): Philadelphia, 16, week; Baltimore, 23, week; Parkersburg, W. Va., March 2; Detroit, 9, week.
George C. Miln: Louisville, 19, 20, 21; Frankfort, Ky., 23; Indianapolis, 24.
Harrigan and Hart's Travelling Co.: Amsterdam, N. Y., 19; Cohoes, 20; Rondout, 23; Brooklyn, E. D., March 9, week.
Hill's People's Theatre Co.: Ilion, N. Y., 16, two weeks.
Hanlons: Portland, Me., 18, 19; Lowell, Mass., 20; Manchester, N. H., 23, 24; Lawrence, 25, 26; Salem, 27; Chelsea, 28; Harlem, March 2, week; Philadelphia, 9, week; Brooklyn, E. D., 16, week.
Henry Chanfrau: Buffalo, N. Y., 19, 20, 21; Ashtabula, O., 23; Warren, 24; Newcastle, 25; Oil City, 26; Titusville, 27; Sharon, 28; Youngstown, O., March 2.
Hazel Kirke Co.: Brooklyn, E. D., 16, week; Cincinnati, 23, week; Chicago, March 2, week.
Harrison-Gourlay Co.: Washington, 16, week; Brooklyn, 23, week; Brooklyn, E. D., March 2, week.
Henry Irving: Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks.
Hanlons' Fantasma Co.: Springfield, 19, 20, 21; Lafayette, 23, 24, 25; Dayton, 26, 27, 28; Cincinnati, March 2, week.
Hoop of Gold Co.: Dubuque, Ia., 20, 21; Cedar Rapids, 23; Des Moines, 24; Plattsmouth, Neb., 25; Nebraska City, 26; Council Bluffs, Ia., 27; Lincoln, Neb., 28.
Herne's Hearts of Oak: Milwaukee, 19, 20, 21.
Heege's Bad Boy Co.: St. Clairville, O., 19; Wellsville, 20; Wellsburg, 21; Wheeling, W. V., 23, week.
Huntley's Dramatic Co.: Montgomery, Ala., 16, two weeks.
Her Atonement Co.: Cincinnati, 16, week; Louisville, 23, 24; Indianapolis, 25; Lafayette, 26; Crawfordsville, 27; Fort Wayne, 28; Chicago, March 2, week.
Hewett's Musettes: Newburg, N. Y., 16, week.
Ideal Dramatic Co.: New London, Ct., 16, week.
In the Ranks Co.: Chicago, 16, week; Detroit, 23, week.
Janauschek: Selma, Ala., 19; Mobile, 20; Pensacola, Fla., 21; Montgomery, Ala., 23; Atlanta, Ga., 25, 26; Macon, 27; Augusta, 28.
Joseph Murphy: Springfield, O., 19; Norwalk, 20; Mansfield, 21; Pittsburg, 23, week; Newcastle, Pa., March, 2; Oil City, 3; Olean, N. Y., 4; Hornellsville, 5; Bradford, Pa., 6, 7; Buffalo, 9, week; N. Y. City, 16, week.
John A. Stevens: Cincinnati, 16, week; Louisville, 23, week.
Janish: Boston, March. 2, week.
J. H. Keane: Norfolk, Va., 16, week.
John T. Raymond: Hopkinsville, Ky., 19; Nashville, 20, 21; Chattanooga, 23; Columbia, 24; Lexington, 25, 26; Frankfort, Ky., 27; Richmond, Ind., 28; Dayton, O., March, 2; Ann Arbor, Mich., 3; Lansing, 4; Flint, 5; Adrian, 6; Kalamazoo, 7.
J. K. Emmet: Washington, 16, week; York, Pa., 23; Harrisburg, 24; Hagerstown, Md., 25; Cumberland, 26; Wheeling, W. Va., 27, 28; Pittsburg, March 2, week; Cleveland, 9, week.
J. Z. Little's World Co: Detroit, 16, week; Flint, Mich., 23; Saginaw, 25, 26; Bay City, 27, 28.
Jacques Kruger (Dreams): New Britain, Ct., 19; New Haven, 20, 21; Philadelphia, 23, week.
Knights (Mr. and Mrs George S.): Detroit, Mich., 19, 20, 21; Grand Rapids, 26.
Kate Claxton: Cincinnati, 16, week: New Orleans, March 9, three weeks.
Katie Putnam: Victoria, B. C., 16, week; Seattle, W. Ter., 23, week; Taconia, March, 2, 3; Astoria, Ore., 4, 5; Salem, 6, 7.
Kindergarten Co.: Brooklyn, 16, week; Albany, 23, 24, 25; Troy, 26, 27, 28; Brooklyn, E. D., March, 2, week; Baltimore, 9, week; Philadelphia, 16, week; Buffalo, 23, 24, 25; Toronto, 26, 27, 28; Hamilton, 30.
Kendall Dramatic Co.: Santa Cruz, Cal., 18 to 21.
Katherine Rogers: Brooklyn, E. D., 16, week.
Kiralfys' Sieba Co.: Detroit, 16, week; Cleveland, 23, week.
Lawrence Barrett: Brooklyn, Feb. 16, week; Boston, 23, four weeks.
Lights o' London (Eastern): Lafayette, Ind., 19, 20; Danville, 21; Mansfield, O., 28; Massillon, March. 2; Canton, 3, 4; Steubenville, 5, Wheeling, W. Va., 6, 7.
Lights o' London (Western): Vincennes, Ind., 18, 19; Evansville, 20, 21; Louisville, 23, week.
Lizzie May Ulmer: Indianapolis, Ind., 20, 21; Cincinnati, 23, week.
Lizzie Evans: Longview, Tex., 19; Tyler, 20; Palestine, 21; Galveston, 23 to 25; Brenham, 26; Houston, 27, 28; New Orleans, March, 2, week.
Louis Aldrich (My Partner): Baltimore, 16, week; N. Y. City, 23, week.
Lynwood Co.: Baltimore, 23, week.
Louise Sylvester: Wichita, Kas., 28; Hot Springs, Ark., March 2.
Lotta: St. Louis, 16, two weeks Kansas City, March 2, week.
Leopolds: Columbus, O., 23, week.
M. B. Curtis: N. Y. City, 16, week.
May Blossom Co.: Cleveland, 16, week; Pittsburg, 23, week; Buffalo, March 2, week; Brooklyn, 9, week; N. Y. City, 23, week.
Milton Nobles: Richmond, Va., 19, 20; Petersburg, 21; Lynchburg, 24; Morristown, Tenn., 25; Knoxville, 26; Birmingham, Ala., March 2; Eufaula, 3; Americus, Ga., 4; Columbus, 5; Atlanta (return), 6, 7; Jacksonville, Fla., 9, week.
Minnie Maddern: Hot Springs, Ark., 18, 19; Texarkana, 20; Marshall, Tex., 21; Palestine, 23; New Orleans, March 2, week; Pensacola, Fla., 9; Mobile, Ala., 10, 11; Montgomery, 12; Atlanta, Ga., 13, 14; Birmingham, Ala., 16; Columbia, Tenn., 17; Nashville, 18 to 21.
Monte Cristo Co. (Stetson's): Des Moines, Ia., 18, 19; Council Bluffs, 20, 21; Omaha, Neb., 23, 24; St. Joe, Mo., 25; Kansas City, 26, 27, 28.
McKee Rankin's Co.: Salt Lake, 18, 19, 20; San Francisco, 23, five weeks.
Margaret Mather: Lowell, Mass., 19; Lawrence, 20; Waltham, 21; Worcester, 23, 24; Hartford, Ct., 25; Holyoke, Mass., 26; Northampton, 27; Greenfield, 28; Portland, Me., March 2, 3, 4; Augusta, 5, 6; Belfast, 7.
McFaddon's Uncle Tom Co.: Grenola, Kas., 23; Kingman, 24; Wichita, 25; Wellington, 26; Harpar, 27; Caldwell, 28.
Mattie Vickers: Pottsville, Pa., 19; Shamokin, 20; Harrisburg, 21; Williamsport, 23; Wilkesbarre, 24; Pittston, 25; Scranton, 26, 27; Elmira, N. Y., 28; Ithaca, March 2; Canandaigua, 3; Rochester, 4, 5; Syracuse, 6, 7.
Maggie Mitchell: N. Y. City, 16, three weeks.
Michael Strogoff Co.: Philadelphia, 16, week; Baltimore, 23, week; Norfolk, Va., March 2, 3; Richmond, 4, 5, 6.
Muggs' Landing Co.: Johnstown, Pa., 19; Altoona, 20; Tyrone, 21.
Monte Cristo Co. (Clarke's): Harrisburg, Pa., 19; Williamsport, 20; Lock Haven, 21; Tyrone, 23; Phillipsburg, 24; Altoona, 25.
Mestayer's We, Us & Co.: Newark, 19, 20, 21; Brooklyn, E. D., 23, week.
Maude Atkinson: Keokuk, Ia., 16, week; Ft. Madison, 23, week.
Murray and Murphy: Rome, N. Y., 19; Albany, 20; North Adams, Mass., 21; Pittsfield, 23; Danbury, Ct., 24; New Britain, 25; New Haven, 26; Hartford, 27; Springfield, Mass., 28; Holyoke, March 2; Northampton, 3; Greenfield, 4; Keene, N. H., 5; Pittsfield, Mass., 6; Marlborough, 7; Providence, R. I., 10 to 12; Pawtucket, 14.
N. C. Goodwin: Indianapolis, 19, 20, 21; Philadelphia, 23, week; Washington, March 2, week.
Neil Burgess: Chicago, 16, week; Sterling, Ill., 23; Rockford, 24; Racine, Wis., 25; Oshkosh, 26; Fond du Lac, 27; Sheboygan, 28; Detroit, March 9, 10, 11.
Nellie Boyd Co.: Los Angeles, Cal., 23, 24, 25; San Bernardino, 26, 27, 28; Tucson, Ariz., March 2, 3, 4.
Nobody's Claim Co.: Dover, N. H., 21; Portsmouth, 23; Fall River, Mass., 28.
Only a Woman's Heart Co.: Ravenna, O., 19; Massillon, 20; Hudson, 21; Akron, 23; Canton, 24; Alliance, 25; Salem, 26; Newcastle, Pa., 27; Mercer, 28; Kittaning, March 3, 4; Greensburg, 5; McKeesport, 6.
Only a Farmer's Daughter (Joseph Frank, manager): Louisville, 16, week; Richmond, Ky., 23; Lancaster, 24; Danville, 25; Harrodsburg, 26; Lexington, 27; Mt. Sterling, 28; Winchester, March 2; Cynthiana, 3; Paris, 4; Georgetown, 5; Frankford, 6, 7.
Oliver Byron: San Francisco, 16, week; Oakland, 23, week.
Private Secretary Co. (Gillette): Boston, 16, two weeks; Philadelphia, March 2.
Pauline Markham: Columbus, O., 16, week; Cincinnati, 23, week; Chicago, March 2, week; Detroit, 9, week.
Pavements of Paris Co.: Buffalo, 16, week; Montreal, 23, week; Boston, March, 2, week.
Power of Money Co.: Milwaukee, 18 to 21.
People's Theatre Co. (Charvat's): Norwalk, Ct., 16, two weeks; Hartford, March, 2, four weeks.
Planter's Wife Co. (Edna Carey): New Orleans, 16, week.
Queen's Evidence Co.: Paterson, N. J., 16, week; Jersey City, 23, week.
Rose Eytinge: Santa Fe, N. M., 27; Las Vegas, 28, 29.
Rehan's 7-20-8 Co.: Galesburg, Ill., 19; Keokuk, Ia., 23; Burlington, 24, Oskaloosa, 26.
Rhea: Knoxville, Tenn., 19; Huntsville, 20; Columbia, 21.
Roland Reed: Kansas City, 19, 20, 21; Topeka, Kas., 23, 24; Leavenworth, 25; Lincoln, Neb., 26; Omaha, 27, 28; Chicago, March 2, week.
Robson and Crane: Meriden, Ct., 20; N. Y. City, 23, week; Philadelphia, March 2, two weeks.
Rag Baby Co.: Chicago, 16, two weeks; Grand Rapids, Mich., March 2; E. Saginaw, 3; Bay City, 4; Detroit, 5, 6, 7; Indianapolis, 9, 10, 11; Terre Haute, 12; Dayton, O., 13, 14; Cincinnati, 16, week; Columbus, 23, 24, 25; Philadelphia, 30, week.
Redmund-Barry Co.: St. Louis, 16, week; Kansas City, 23, 24, 25; Topeka, Kas., 26; St. Joe, 27; N. Y. City, March 2, week; Aurora, Ill., 10; Burlington, Ia., 11; Davenport, 12, 13; Joliet, Ill., 14; Chicago, 16, week.
Renfrow's Pathfinders: Winfield, Kas., 19; Arkansas City, 20; Harper, 21; Wellington, 23; Caldwell, 24; Wichita, 25, 26; Newton, 27; Peabody, 28.
Rice's Surprise Party: Philadelphia, 16, week.
Robert McWade: Reading, Pa., 23; Williamsport, 27.
Romany Rye Co A.: N. Y. City, 16, week; Brooklyn, 23, week; N. Y. City, March 2, week.
Romany Rye Co. B: Menomenee, Wis., 23; Eau Clair, 24; Stevens Point, 25.
Restori: Waco, Tex., 19; Fort Worth, 20; Dallas, 21; Topeka, Kas., 23; St. Joe, Mo., 24; Kansas City, 26, 27, 28; St. Louis, March 2, week; Chicago, 9, week.
Silver King Co. (F. C. Bangs): Knoxville, Tenn., 23, 24; Rome, Ga., 25; Atlanta, 26, 27, 28.
Silver King Co. (De Belleville): Philadelphia, 16, week.
Strategists Co.: Chicago, 16, week; Columbus, O., 23, week; Chicago, March 2, week.
Salsbury's Troubadours: Albany, 19, 20, 21; Buffalo, 23, 24, 25; Erie, Pa., 26; Sandusky, O., 27; Dayton, 28; Lexington, Ky., March 2; Frankfort, 4, Louisville, 5, 6, 7; Cincinnati, 9, week; Cleveland, 16, week; N. Y. City, 23, week.
Shadows of a Great City Co.: Philadelphia, 23, week; Providence, March 2, week; N. Y. City, 9, five weeks.
Stafford-Foster Co. (Willis Ross, manager): Akron, O., 23, 24; Massillon, 25; Mt. Vernon, 26; Newark, 27; Lancaster, 28.
Storm-Beaten Co. (Western): Springfield, Ill., 18, 19; Peoria, 20, 21; Chicago, 23, two weeks.
Storm-Beaten Co. (Central): New Orleans, 9, four weeks.
Three Wives Co.: Detroit, 19, 20, 21; Toledo, 23; Kenton, 24; Dayton, 25; Indianapolis, 26, 27, 28; St. Louis, March 2, week.
T. W. Keene: Olean, N. Y., 19; Jamestown, 20; Bradford, Pa., 21; Warren, 23; Oil City, 24; Youngstown, O., 25; Akron, 26; Newark, 27; Xenia, 28; Cincinnati, March 2, week.
Thorne's Black Flag Co.: N. Y. City, 16, week; Wilmington, Del., 23, 24; Reading, Pa., 28.
Two Johns Co.: E. Saginaw, Mich., 19; Port Huron, 20; Indianapolis, 23, 24, 25; Cincinnati, March 2, week.
Union Square Co., New Orleans, Feb. 9, six weeks.
Wallack's Victor Durand Co. No. 1: Chicago, 16, week; Washington, 23, week.
W. E. Sheridan: Chico, Cal., 18; Marysville, 19, 20; Oroville, 21; Nevada City, 23; Carson City, 24, 25; Virginia City, 26, 27; Reno, 28; Salt Lake, March 2, week; Denver, Col., 9, week.
Wallick's New Bandit King Co.: Ashland, Pa., 19, Shenandoah, 20; Pottsville, 21; Easton, 23; Allentown, 24; Lebanon, 25; Reading, 26; Pottstown, 27; Norristown, 28.
Wages of Sin Co. (Marie Prescott): Grand Rapids, Mich., 19, 20; Kalamazoo, 21; Chicago, 23, two weeks.
W. J. Scanlan: Macon, Ga., 18, 19; Savannah, 20, 21; Charleston, S. C., 23, 24; Wilmington, N. C., 25; Norfolk, Va., 26; Richmond, 27, 28; Washington, March 2, week.
Walsh's Comedy Co.: Nashville, Tenn., 16, week; Memphis, 23, week.
Williams Comedy Co.: Taunton, Mass., 23, week.
Waite's Dramatic Co.: Clyde, O., 19, 20; Elyria, 21.
Zanita (Tompkins and Hill's): Chicago, Feb. 2, four weeks.
Zozo: Fall River, Mass., 25, 26.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Richmond, Ind., 20, 21; Milwaukee, 23, two weeks.
Alice Oates: Indianapolis, 16, week; St. Louis, 23, week.
Abbie Carrington: Portage, Wis., 19; Watertown, 20; Waupun, 21.
Boston Ideal Opera Co.: Washington, 12 to 21: Wilmington, Del., 26, 27, 28; Philadelphia, March 2, week.
Bennett-Moulton Opera Co.: Manchester, Mass., 16, week; Lynn, 23, week; Philadelphia, March 2, week.
Blind Tom: Monticello, Fla., 19; Tallahassee, 20; Quincy, 21; Mobile, Ala., 23; Pensacola, Fla., 24.
Carleton's English Opera Co.: N. Y. City, 9, two weeks; Brooklyn, 23, week.
Corinne Merriemakers: New Haven, 16, week.
Damrosch Opera Co.; Chicago, Feb. 23, two weeks.
Duff's Opera Co., N. Y. City, Dec. 22—indefinite season.
Emma Abbott Opera Co.: San Antonio, Tex., 18 to 21; Waco, 25.
Farrar Opera Co., Meriden, Ct., 16, week.
Fay Templeton: St. Paul, 19, 20, 21; Clinton, Ia., 27.
Ford's Opera Co.: Lincoln, Neb., 19, 20; Sioux City, 21; Minneapolis, 23, 24, 25; St. Paul, 26, 27, 28.
Grau's Opera Co.: Cleveland, O., 16, week; Cincinnati, 23, week.
Hollywood Opera Co.: Detroit, 23, week; Toledo, March 2, week.
Harris Opera Co.: Baltimore, 9, two weeks.
Joseffy: Norfolk, Va., 25; Knoxville, Tenn., 28.
Jeannie Winston: Portland, Ore.—indefinite season.
Lucier Family: Gardiner, Me., 20, 21; Bangor, 23, week.
Miniature Patti Co.: Brockton, Mass., 19; Providence, 20, 21, 23.
McCaull's Bat Co.: Philadelphia, 16, two weeks.
McCaull's Patience Co.: Washington, 23, week; Richmond, Va., March 2, 3, 4; Norfolk, 5, 6, 7.
McCaull's Falka Co.: Baltimore, 16, week; Washington, 23, week; Pittsburg, March 2, week; Norfolk, Va., 9, 10, 11.
N. Y. Ideal Opera Co.: New Orleans, 16, two weeks.
McCaull's Apajune Co.: N. Y. City, Dec. 15—indefinite season.
Meigs Sisters: St. Louis, 19.
Thompson's Opera Co.: Pittsburg, 16, week; Detroit, 23, week.
Wilbur Opera Co.: Dubuque, Ia., 23, 24.; Des Moines, 25, 26.

MINSTREL COMPANIES.

Barlow-Wilson: Montgomery, Ala., 19; Pensacola, Fla., 20; Mobile, Ala., 21; New Orleans, 23, week.
Baird's: Wichita, Kas., 25.
Callender's: Baltimore, 16, week; Carlisle, Pa., 23; Lancaster, 24; York, 25; Washington, 26, 27, 28.
Dockstader-Armstrong: Hazleton, Pa., 19; Mt. Carmel, 20; Mahanoy City, 21; Ashland, 23; Shenandoah, 24; Shamokin, 25.
Gorton's: Palmyra, N. Y., 20; Clyde, 21; Waterloo, 23; Syracuse, 24; Oswego, 25; Ogdensburg, 26; Auburn, 27; Utica, 28.
Hi Henry's: Eastport, Me., 19; Old Town, 20.
Mills and Barton's: Washington, 16, week.
Sawyer's Georgia: Albany, 23, week; Montreal, March 2.
Skiff and Gaylord's: Rochester, 16, week; Buffalo, 23, week.
T. P. W.: N. Y. City, 16, three weeks.
Whitmore and Clark's: Brandon, Vt., 21; Vergennes, 23; St. Albans, 24; Swanton, 25; Rouse's Point, N. Y., 26; Plattsburgh, 27; Keesville, 28.

VARIETY COMPANIES.

Adamless Eden Co.: Denver, Col., 16, week.
Baylies' Bright Lights: Chicago, 16, week; Meriden, Ct., 19, 20; Danbury, 23, 24; N. Y. City, 26, week.
Beane-Gilday Co.: Toledo, 19, 20, 21; Buffalo, 23, week; Chicago, March 2, week.
Davene-Austin Allied Attractions: Baltimore, 16, week; Philadelphia, 23, week; Pittsburg, March 2, week; Cincinnati, March 9, week; Chicago, 16, week.
Gray-Stephens Co.: Richmond, Va., 16, week.
Howard Athenæum Co: N. Y. City, 16 week; Boston, 23, week; N. Y. City, March 2, week.
Hallen and Hart Co: Chicago, 16, week; Cleveland, 23, week.
Lorellas: Rondout, N. Y., 19; Newark, 23, week.
Star Specialty Co.: Baltimore, 16, week; N. Y. City, 23, week; Philadelphia, March 2, week.
Montague's Dude Co.: Trenton, N. J., 23, week.
Murphy and Mack: Philadelphia, 16, week; Baltimore, 23, week; Brooklyn, E. D., March 2, week.
Rentz-Santley Co.: Boston, 16, week; Gloversville, N. Y., 25.
Silbon's Cupid Co.: Springfield, O., 19, 20, 21.
Yank Newell's Co.: Montreal, 16, week.

MISCELLANEOUS.

Australian Novelty Co.: Hartford, Ct., 16, week; Brooklyn, E. D., 23, week; Baltimore, March 2, week.
Buffalo Bill's Wild West: New Orleans, La., 16, two weeks.
Howorth's Hibernicon: Ashland, Pa., 20; Shenandoah, 21.
James Adams' Humpty Dumpty: Springfield, Ill., 23.
Keller and Cunard (Illusionists): Philadelphia, 16, week.
Miaco's Humpty Dumpty: Albany, 16, week; Montreal, 23, week; Brooklyn, E. D., March, 2, week; Baltimore, 9, week.
Professor George Bartholomew's Equine Paradox: Utica, N. Y., 16, week; Troy, week; Cohoes, March 2, week; Syracuse, 9, week; Rochester, 16, two weeks; Buffalo, 30, two weeks; Erie, April 13, week.
Tony Denier's Humpty Dumpty: Rochester, N. Y., 23; Cohoes, 27.

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TELEGRAPHIC NEWS.

Burr Oaks Missing.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Feb. 18.—On account of a very heavy storm, the attendance at the Providence Opera House Monday evening to see the production of A Silver Spoon by Sol Smith Russell, and a party called the Boston Museum company, was very light, but not more so than the performance.

Burr Oaks, which was to have opened at Low's, did not arrive, and the chances are it will not, as the agent can get no telegraphic communication with the company. The advance sale was quite large.

Clinton Hall Ill.

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, R. I., Feb. 18.—J. Clinton Hall, of Ada Gray's company, is ill with pneumonia at the Perry House. Miss Gray appeared in East Lynne to a fair house on Monday night.

Die Fledermaus.

[BY TELEGRAPH TO THE MIRROR]

PHILADELPHIA, Feb. 18.—The first performance in English of Strauss' Die Fledermaus was given at Haverly's on Monday night by McCaull's Opera company. Judging from the enthusiastic reception given it by the first-night audience, success is assured. The music is delightful, and in the composer's best vein. All of the people in the cast were seen at their best. Rosalba Beecher and Mme. Cottrelly won deserved approbation. Miss Beecher, in particular, was the recipient of long-continued demonstrations of approval. DeWolf Hopper was excellent, although his part does not permit of much play for his peculiar comedy talent. Messrs. Smith and Whitney were all that could be desired. The libretto will require pruning. It can easily be brightened.

Michael Strogoff opened at the Walnut to a full house. A Bunch of Keys, at the Opera House, drew a large audience, as did A Bottle of Ink at the Chestnut. With the exception of Ida Mulle and Mackay, Rice's Surprise Party is below the old standard.

Gus Williams began the week at the Arch to a good house, and the National was crowded to see The Silver King.

The week opened auspiciously at all the theatres, both great and small.

Probable Change of Management.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, Feb. 18.—There seems to be some trouble between Harry Deakin, manager of the Academy of Music, and the trustees of that establishment. For some time past the Academy has been advertised in Eastern papers as being for rent. Deakin's lease expires May 1, and he has not fully decided to renew it. There are several parties after the Academy, but nothing has yet been settled. John W. Blaisdell and W. C. Coup, of Chicago, were in the city last week in consultation with Deakin and the trustees.

Fantasma is crowding the Academy at every performance, low prices of admission being the order.

Good Houses.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Feb. 18.—Good houses were the rule Monday night, in spite of the terrible storm that raged with great fury in the early part of the evening.

Eugene Aram opened the Irving season brilliantly at the Globe. Both Mr. Irving and Miss Terry were applauded loudly on appearing.

Margaret Mather began her second week at the Boston Theatre in Leah. The Hebrew element was very prominent in the audience. Miss Mather's success was undisputed.

Gilbert and Sullivan at two theatres—the Bijou and the Boston Museum. The Pirates of Penzance at the former and Iolanthe at the latter. George W. Wilson made a great hit as the Lord Chancellor.

Gillette and The Private Secretary at the Park.

Storm-Stayed.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Feb. 18.—The companies for five theatres did not arrive until Tuesday, being snowbound. The houses were closed on Monday night. All opened last night, and the houses were large.

Victor Durand opened at the Columbia on Sunday night to a poor house, but the play was well received. The attendance has increased. The Rag Baby is received at the Grand by large and uproarious houses.

Grace Hawthorne is doing fairly in Camille at Hooley's. Zanita's third week at McVicker's opened well. Neil Burgess, at the Standard, and Barry and Fay, at the Academy, are doing fairly. The cold is intense.

A Manager's Plight.

[BY TELEGRAPH TO THE MIRROR.]

NORFOLK, Va., Feb. 18.—W. H. Leland, manager of the Leland Opera company, was arrested on Monday on a warrant issued at the instance of two of his company to recover the amount of a fine imposed upon them by Leland for being intoxicated and unable to appear on Saturday night. Leland became quite indignant in court, and his conduct was such as to cause the magistrate to fine him for contempt. He refused to pay the fine until he had been lodged in jail.

Zero and Zephyr.

[BY TELEGRAPH TO THE MIRROR.]

[illegible], Feb. 18.—It's a cold day when they all get left. That's what happened Monday night. The two Z's, Zero and Zephyr, made business pretty flat.

The Pavements of Paris, at the Academy of Music, had about half a house.

The Crimes of London met the same fate at the Adelphi.

At the Court Street Theatre, Three Wives to One Husband ran against a worse snag. There was not enough money there to buy an outfit for one wife, let alone three.

If the Lenten season affects business, what will it be?

Philip Branson Ill.

[BY TELEGRAPH TO THE MIRROR]

PITTSBURG, Feb. 18.—The Thompson Opera company opened a week's engagement at the Opera House on Monday evening, appearing in The Beggar Student to a very good audience. The one opera will be sung the entire week.

Evans and Hoey, with their Parlor Match, opened a five nights' engagement at Library Hall to a large house.

The Academy opened large with the American Four, the Novelty Four and J.J. Sullivan's combination.

Owing to a mishap on the Pan Handle road, C. B. Bishop did not arrive in time to appear at the Monday night performance at Harris' Museum. The two performances on that day, afternoon and evening, were filled in by the Wilbur Dramatic company in Milton Nobles' play, The Phœnix. Attendance large.

Philip Branson, the tenor of the Thompson Opera company, is lying quite ill at the St. Charles Hotel here. He was unable to appear on Monday evening, and as his condition is no better at this writing it is doubtful whether he will be able to appear during the week.

Miss Evans' Matinees.

[BY TELEGRAPH TO THE MIRROR.]

HOT SPRINGS, Ark., Feb. 16.—The little electric battery, Lizzie Evans, has just closed a successful engagement of three nights and a matinee, producing Fogg's Ferry, Dew-Drop and Maud Muller. Miss Evans had the largest matinee that the Opera House has ever held. This makes eight cities in succession in which she has had the prize matinees.

Rough on McAuley.

[BY TELEGRAPH TO THE MIRROR.]

WILKESBARRE, Pa., Feb. 18.—Barney McAuley, as Uncle Dan'l, opened last night to the lightest business of the entire season. He was supported by one of the worst companies ever seen here. John Hickey, the youthful manager, stood at the door simply furious over the condition of affairs. Such companies will do well to skip this town in future.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Feb. 18.—Monday's blizzard did not keep theatre-goers from patronizing the numerous attractions offered. Sieba, at Whitney's, brought out the largest house. It was rapturously encored. The Wages of Sin (Marie Prescott) opened to a fair house at the Detroit, and Little's World at White's is drawing well.

ALBANY, Feb. 18.—The Troubadours, in Three of a Kind, drew only fair houses on Monday and Tuesday nights. Their second appearance here in the same piece, but the audiences were well satisfied.

HARRISBURG, Pa., Feb. 18.—The Boucicaults presented The Colleen Bawn Monday night to a small house. Dion, senior and junior, and Nina Boucicault were well received, and took for their own all the applause. Hart Conway was as cool as an icicle during his emotional lines, as is his wont, while Lizzie Jeremy looked pretty and acted charmingly.

CLEVELAND, Feb. 18.—At the Euclid Monday night a fine audience greeted May Blossom. A beautiful drama, acted by a sterling company. At the Academy Carrie Swain, in The Little Joker, made a hit. Good Monday night house. The People's contained a tip-top house. Grau's Comic Opera company gave Queen's Lace Handkerchief nicely. Low prices.

LYNN, Feb. 18.—Atkinson's Jollities opened at Music Hall last Monday night at low prices, and gave an excellent performance to a crowded house. Severe rain-storm.

ALLENTOWN, Pa., Feb. 18.—Armstrong and Dockstader's Minstrels appeared Monday night. This being the first company of burnt-cork artists this season, they drew a packed house. Performance did not come up to expectation.

BUTLER, Pa., Feb. 18.—On Monday night, C. A. Gardner, in Karl, drew the largest house of the season.

DANBURY, Ct., Feb. 18.—Sanger's company in Dreams had a good house last evening. Jacques Kruger is as funny as ever, and the rest of the company good. This was the third presentation of the piece in this city.

TORONTO, Feb. 18.—Tally-Ho drew a fair house at the Grand on Monday night. It is condemned by one of the morning papers as not being even a good blood-and-thunder drama, and that its utter worthlessness is apparent before half an act is gone through.

AUGUSTA, Ga., Feb. 18.—Aimee played to a packed house on Monday night. The audience repeatedly called the comedienne before the curtain. Her reception was in the shape of an ovation.

Lotta was enthusiastically welcomed in Nitouche in St. Louis on Sunday night. She has always been a great favorite there.

John Parselle's Sudden Death.

The well-known Union Square actor and stage-manager, John Parselle, was taken suddenly ill while making a call at a Sixth avenue shoe store yesterday afternoon, and was conveyed to his rooms in Sixteenth street. The veteran never rallied, and died at nine o'clock. Earlier in the afternoon, at the request of Messrs. Shook and Collier, Mr. Parselle had gone to Falk's Gallery and sat for pictures in costume. These pictures will be treasured as mementoes of the actor so suddenly stricken.

Mr. Parselle was born in Glasgow, Scotland, about 1820. Originally intended for the bar, the death of his father caused a change in the plans, and his mother decided that he should enter the ministry. But the youth would not consent to this, as he had long been bent upon becoming an actor. He made his debut in Douglass; or, The Noble Shepherd, in the leading theatre in Glasgow. But the importunities of his family closed the doors of the theatre against him. He returned to the university. On the death of his mother he entered commercial life and married. The old love for the stage returning, he entered a company under the management Gustavus Brooke. He afterward entered the Lyceum Theatre, Edinburgh, where he remained three years, playing under Charles Mathews. He then went to London and played at the Haymarket and Adelphi Theatres for nine years, often appearing at the two houses on the same night.

Mr. Parselle was stage manager of the Strand Theatre for ten years. Coming to America with Charles Wyndham, he accepted an offer from Mrs. Charles Drew, of the Arch Street Theatre, Philadelphia. In 1873 he was engaged by A. M. Palmer, of the Union Square Theatre, where he remained until his death. He has appeared in most all the Union Square successes.

The death of his wife, about three years ago, seriously affected him, and a year or so later he suffered a slight paralytic stroke. He then announced his determination to retire from the stage, but was persuaded to change his mind.

Mr. Parselle was an author as well as actor. He never wrote anything on this side of the water. His My Son's—a Daughter had a run of over one hundred nights at the Strand Theatre. A Changed Heart and Cross Purposes were also from his pen, and numerous farces and comediettas. He was a fine translator.

Speaking of Mr, Parselle yesterday, Mr. Palmer said:

"The actor was very conservative in his friendships. When he came here with the Wyndham company he did not intend to stay, and his wife and ten children remained in London. Eventually his wife joined him here. When in the city he spent much of his spare time at the Astor Library. He was a rare scholar and linguist. His experience of the drama was great, and in serious parts as well as broad comedy I think we have never had his equal. He was particularly good in the role of dignified old gentlemen, and made a specialty of Frenchmen. After being a year with me, I made him stage manager—the position he held with Wyndham.

"In nearly every production under me he created a part, and always made a hit. Only two days ago he called upon me. I understand that he was worth some forty or fifty thousand dollars, and that it is invested in English consols. One daughter, who possessed a charming voice, was a member of the Lydia Thompson company and visited America with it."

Mr. Cazauran said of the deceased actor: "Mr. Parselle was the best *pere noble* on the boards. In silk stockings, white wig, three-cornered hat and rapier he could not be approached. In Miss Multon and Ferriol he did some fine acting. He was an admirable straight old man. He was popular with every member of the company, and a particular chum of Jim Stoddart's. His loss will be sadly regretted."

From Lysander Thompson and others who knew the deceased actor very well the reporter learned much of him. He frequently spent time in the studio of Mr. Thompson, who owns an extensive French library. Mrs. Parselle influenced her husband in many ways, and being thrifty, the couple lived simply and abstemiously. His family, five of whom are living in London, are all married and doing well. His eldest and youngest sons are executors to his will.

Formerly Mr. Parselle used to pass the Summer in England, but about two years ago he furnished a flat on Sixteenth street and lived a little more ostentatiously.

J. H. Stoddart is deeply grieved over his friend's death. They were chums in England many years ago, and had dressed together for ten years past. Latterly Mr. Parselle required assistance in dressing. Mr. Stoddart, when he learned of his death, expressed a wish to sit up all night with the remains, and Mr. Shook arranged it. He will be buried to-day from the Little Church Around the Corner. The services will be read by Rev. Dr. Houghton.

The Season at the Bijou.

"Do you think that the coming sale will affect your tenancy of the house in any way?" asked a reporter of Colonel Miles.

"Not in the least," replied Colonel Miles. "I do not think the theatre will be sold at all."

"Your relations with Landlord Jones are now properly defined, are they not?"

"Well, they are supposed to be; but he may break loose again at any moment."

"When do you think Adonis will be withdrawn?"

"Henry E. Dixey's time expires by contract on May 29, but I hope it will run until its 250th night. During the Summer we will produce English opera with Zelda Seguin and Alfa Norman. The regular season will open with burlesque."

Manager Emerick's Reply.

Just before going to press THE MIRROR receives the following letter from Manager Emerick, the somewhat famous litigant of Peru, Ind. It is in reply to A. L. Wilbur's rather severe strictures on Manager Emerick's conduct in a suit at-law over a broken date, which appeared in our last number.

PERU, Ind., Feb. 16, 1885.

Editor New York Mirror:

DEAR SIR:—The Wilbur Opera company did have a date with me. They did have a contract. I did sue them at Kokomo. And Wilbur swore that Will English, of Indianapolis, owned all their personal effects. And as they had nothing in their own right, I sued A. L. Wilbur, at Marion, Ind. And in that suit he swore that a man in New York by the name of Arnold owned the company, and that he (Wilbur) was merely managing for Arnold. Wilbur asked that the case be tried by a jury of twelve men. A jury was sworn to try the case. And in less than two hours the jury ail decided that I was entitled to a judgment of $47.50, thus making Wilbur the owner of the company, and virtually saying that when he swore that Arnold was the owner he swore to a lie. When he swore he did not know Arnold's place of business in New York, he swore to a lie. When he swore that he did not know the residence of Arnold, he swore to a lie. When he swore that he did not own or control the company, he swore to a lie.

See what the Wabash *Courier* says, under date of Jan. 23, which I, this day, forwarded you. Mark the conduct of the company, who canceled Manager Harter's date at Wabash in order to play Will English at Indianapolis. The Wabash train being late, the entire party, men and women, took possession of a saloon at the depot and had a Dutch picnic.

It is true I have a judgment against Wilbur for $47.50, and the costs follow the judgment. But it is also true that he is wholly insolvent, as he swore, I may never get one cent, but I have the satisfaction of knowing that I was in the right, and the jury of twelve men said the same.

C. M. EMERICK.

Professional Doings.

—Charles Frew, with nothing to do, is in the city.

—Emma Abbott's Opera company is down in Texas.

—C. R. Gardiner is strengthening his Zozo company.

—Harry Montague's Antics company has closed season.

—John Rickaby is suffering intensely from an abscess in the ear.

—It has turned out that Hall's Circus was not lost at sea, after all.

—Edward Clayburgh will play his Creole company in New England.

—Gasparone will be sung at the Thalia Theatre this (Thursday evening.

—Annie Mack Berlein will once more try her fortunes with Under the Upas.

—W. A. Mestayer has purchased an opera, or operetta, called The Kettledrum.

—The Boston Ideals will follow M. B. Curtis at the Fifth Avenue Theatre.

—H. C. De Mille has read 523 plays since he became reader at the Madison Square Theatre.

—The Continental Guards of New Orleans are preparing to give Minnie Maddern a welcome.

—John E. Ince has made a success in the part of the American Correspondent in Michael Strogoff.

—Sydney Haven was taken ill on Saturday, and one of the chorus is now playing her part in Ixion.

—Haverly tried to engage Billy Emerson for next season, but the minstrel declined his overtures.

—Thomas C. Gourlay, a veteran actor, died in Brooklyn last Friday. He was an uncle of John Gourlay.

—Through illness Frank Howard is unable to sing in the first-part with the T. P. W. Minstrels.

—A. R. Waterman is managing Henry Chanfrau's tour. He was for two seasons with his father.

—J. M. Hill is continuing the special art receptions at the Columbia Theatre, Chicago. One was held yesterday afternoon.

—The Messrs. Marple have made their Opera House at Charlotte, Mich., one of the finest in the central part of the State.

—The manager of the New York Ideal Opera company has cancelled Florida dates and gone to New Orleans for an indefinite season.

—Lawrence Barrett has offered Nina Lansing an engagement for next season. The young lady is, however, still open for other offers.

—Ritzman of Broadway has just overhauled his stock of photographs and renewed it. The faces of Private Secretary Thornton, Ernest Schelling, Lillian Russell, the Adonis beauties, and other celebrities now fill his window.

—The Hanlons will play a season of four weeks with a spectacular attraction at Niblo's Garden, opening Dec. 7. Poole and Gilmore have decided not to produce any more plays themselves, and will adhere strictly to combinations.

—Twins is to be played next week at Providence by Sol Smith Russell and other members of the Boston Museum company. Mr. Field has bought from Simmonds and Brown—who own the right to the comedy for this country—the New England right on royalty.

—Al Hayman has secured the right to Twins for the Pacific Slope from Simmonds and Brown, and will present it in San Francisco April 6, with C. B. Bishop in the leading dual-role.

—As has been announced in these columns, the Windsor Theatre, in the Bowery, is to be rebuilt. The owner of the site is non-communicative as to who will be the lessee. A Providence syndicate is after it, and A. M. Palmer is said to be another bidder.

—W. H. Brown, M. B. Curtis' manager, is in the city. He congratulates himself on the escape of the company from the flaky inundation that has overtaken so many in the West. Mr. Brown reports fine business all along the route, even in the face of severe weather.

—B. T. Ringold, W. H. Thompson, Charles Dade, William Richardson, M. Cooke, Charles Mitchell, Rose Keene, Lillian Hadley and Annie Ellsler have joined Eben Plympton's Lynwood company, which opens in Baltimore on Monday. Lilford Arthur is business manager.

—The Lorellas' company, in Mishaps; or, Batersby's Baby, will include Thomas, William and Edward Lorella, Frank Hendricks, Tony Farrell, Robert Barnaby, Charles Beresford, George Wilson, Emma Hinckley, Fanny Temple, Jennie Leland, Lilly Arlington and the baby.

—Edward Solomon informed a MIRROR reporter yesterday that he intended to become a citizen of the United States, and will remain here two years to secure his papers. He will then go to Europe, write another opera there and return here to reside permanently. James Mortimer, an American, is his librettist.

—Polly McDonald, of the Irish Visitors company, was married to Mr. George C. King, at Syracuse, on Sunday. Only a few intimate friends were present at the ceremony. Mr. King is a young business man of the Salt City. The couple met during the Zozo engagement in that city. Mrs. King will continue with the Visitors.

—Ezra Kendall has written a farce of the Confusion order called A Pair of Kids, which he will put on the road when he leaves We, Us & Co. Haverly is said to be backing him. Kendall leaves Mestayer on June 29. He has transferred all his rights in We, Us & Co. to Mestayer, the consideration being a handsome increase in salary.

—Bertha Welby has not played since she fell ill in Macon, Ga., some months ago, and was compelled to relinquish her starring tour. Miss Welby is a plucky woman, and she has recovered very nearly from the attack of spinal congestion and temporary paralysis from which she suffered. The lady will resume acting next Fall—maybe before, should theatrical prospects brighten ere Summer.

—Frank Farrell says: "Mr. Wallack has positively assured Miss Coghlan that Our Joan shall succeed Impulse. Merivale has sent Miss Coghlan drawings and models for scenery. Goatcher is at work on his models. The scenery will become Miss Coghlan's property at the close of the run. I have thirty-five weeks filled, with just three weeks of one-night stands. Pretty good? We have secured the Star Theatre from Dec. 7 to Jan. 2—four weeks, on handsome terms. Miss Coghlan will not go to San Francisco, but we will open the regular season about Oct. 5 in Boston."

Amateur Notes.

An important event will be celebrated by the Hawthorne Dramatic Society on Washington's Birthday—the fourth anniversary of its foundation. A reception will be held at the club-house, 331 West Thirty-second street.

The Amaranth rendered Our Boarding-House at the Brooklyn Academy of Music on Thursday last. It was a success.

On Thursday the Ariel gave an entertainment at Arcanum Hall, Bayonne, N. J. The programme consisted of a one-act farce called Brown, the Martyr, and My Neighbor's Wife. The cast of the farce was: Edward Brown, E. C. Webb; Terebruth Topperton, E. M. Snyder; Mrs. Brown, Mrs. J. H. Carragan. The following appeared in the *piece de resistance*: Fred Swift, as Mr. Sommerton; E. R. Smith, as Timothy Brown; R. V. Vienot, as John Smith; M. E. Smith, as Mrs. Sommerton; Miss S. O. Coffin, as Mrs. Brown, and Miss F. A. Smith, as Mrs. Smith. A large audience was present, and the affair was quite a success.

A meeting of representatives of several amateur societies was held at the Greenwich Club on Saturday to consider a proposed amalgamation of all the leading societies in New York. The idea was favorably considered, and another meeting will be held shortly. It was stated that a wealthy gentleman had offered to erect a theatre in the city to be devoted to amateur performances only, and from the present outlook it is probable that next season amateur Thespians will have a temple devoted to themselves.

On Thursday, Feb. 26, an entertainment will be given at the University Club Theatre, consisting of singing and recitations by several amateurs. Miss Callender will sing, and Sarah Cowell will deliver several selections from dramatic works. The affair will receive patronage from very fashionable folks. Tickets are $3 each. The sale is in the hands of Mrs. Frederick Vanderbilt, Mrs. Frank Worth White, Mrs. Chickering and others.

The Hidden Gem, Cardinal Wiseman's well known play, was produced on Tuesday evening at St. Francis Xavier's School, on Sixteenth street, by the members of the college.

On Thursday last several society people gave a performance at the residence of Mrs. Whitney. Some of the art work done at the Pelham Industrial School was exhibited, and afterward Mrs. J. B. Potter and Mr. Lemaistre played a one-act comedietta called Avant aux Postes. This was followed by the comedy Fair Weather and Foul, from the French, adapted by Mrs. Burton Harrison. Mrs. Schlesinger, Mrs. Rice, and Messrs. Corvard and Paine appeared in it to advantage. The affair was a decided success.

The performance of Iolanthe at Yonkers will take place on Feb. 27 at the Music Hall. It is to be given by the New York Amateur Church Choir company. The cast includes Emma and Henry Thomas, Marion Booth, Mrs. H. Griggs, Eugene Clarke, George S. Sturgis and Jesse Rose. The society is made up of church singers. It will give Patience at the Lexington Avenue Opera House early in March.

London Gossip.

LONDON, Jan. 31.

When a new player appears who takes the town by storm it is wonderful to note the army of wiseacres who insist that they all along prophesied she would do so. Madame Jane Hading came over here from Paris and literally electrified all theatre-goers. To-day, nine out of ten Londoners who saw her in Paris declare that they are not astonished, they always said so, etc. Jane Hading is one of the most gifted emotional actresses of the age. If Bernhardt breaks down, she will fill the vacant histrionic niche. She came here a few weeks since and played an enormous engagement at the Royalty Theatre. The Ironmaster had just closed its successful run at the St. James Theatre. With astute business foresight she played Le Maitre de Forges. Mrs. Kendal went to see her do that which she had just been doing. She was enthusiastic and generous in her praise, pronouncing her equal in genius to the great Sarah in many respects. Then Jane Hading did Frou Frou, giving the part new grace and throwing in her intense scenes all the fire of an excitable French nature and one dramatically well attuned. Have you seen Jane Hading? asked every one of every other one. She played only long enough to make the public desire to see more of her. So she returns in June. Mr. Mayer has engaged her for the Gaiety Theatre, as a supplementary attraction to Mademoiselle Marie Van Zandt, now playing a stupendous engagement in Russia. Van Zandt will sing three times a week. The play which is shortly to be produced in Paris, which is to be a main attraction of the Hading season, is Prince Zilah, with Mme. Hading in the principal part. Mr. Mayer has successfully run the French play season at the Royalty. On its hundredth night under his management he followed Le Maitre de Forges with an elaborate supper. A few days later Alfred de Rothschild gave a dinner. Among his guests were present Madame Jane Hading, Ferdinand de Rothschild, Sir Rivers Wilson and Lillie Langtry.

By the way, the houses are visibly thinning at the play of Princess George at the Prince's Theatre. It cost a pot of money to produce it, but the complete failure of the star and the play render its withdrawal necessary at an early date in favor of The School for Scandal. Some of the people in the Princess George play excellently well, but London has never witnessed a more complete fiasco than the play as a play and its heroine as an actress, who is even less an artist than when she began her amateurish stage career. Among the good points of the cast a kind word is due to a young girl named Miss Rosina Filippi, for the faultless manner in which she rendered the character of a confidential lady's maid. This young lady has not been on the stage many months. She began her career with a well-known society lady of rank, Lady Monckton, who acts charmingly, and tours the provinces with plays frequently, and who is ever pleased to give an opportunity to those of untried ability. Lady Monckton saw Miss Filippi's talent, and is said to have helped and encouraged her. Certain it is, she plays too well for the Lillie. Henry E. Abbey sat in his managerial box with a party of friends one evening lately, and the little soubrette was favorably received and applauded by them all, including the astute Abbey, for her naive speeches. A New York actor remarked: "Egad! She is almost the counterpart of Maude Harrison's best creation, the sly, demure maid in Pink Dominos; the same delicious imp, seemingly artless and meek, but deep as the sea all the time."

Meantime, it is amusing to read the managerial race as to box-office returns. Each prominent London manager puts his bookings enormously high. Of course, no one can contradict or prove the reports either way. It is very like the leading newspapers of New York, each one insisting on its particular circulation being phenomenal, the largest on record, etc. Last year the "Healtheries," as the Health Exhibition was denominated, harmed the theatrical patronage. Next year the "Inventories" will doubtless do the same. But in the interim there is not the shadow of a doubt that the theatres are having it all to themselves, and a fine time they are making of it. We are told that The Candidate has £7,000 worth of seats booked weeks ahead. The ill-fated Princess George has £10,000, while the pantomime at Drury Lane jumps up to £14,000. All these figures are told "on good authority," and serve as good as any item of dramatic news. Drury Lane's estimate looks probable, as does The Candidate, but Princess George, in Partington parlance, suggests a "cunard." The Princess George was the subject of the last Playgoers' debate, and they voted it a failure, as also the acting of Mrs. Langtry. This club is rapidly gaining headway. The members are all bright young fellows, full of stirring new ideas. The President, Addison Bright (and, as Wyndham would say, "he is a bright un"), is full of grave enthusiasm. He is sort of a youthful "Autocrat of the Debating Table," and with his colleagues, Mr. Slack and others, is immensely earnest and honest. Then there are privileged lady members, one especially, a charming-mannered young lady, by name Miss Hogge, who is as full of esprit and tact as a clever New York girl just graduated from the Normal College or Vassar; which is saying a great deal. Questions are put to vote after having been impartially discussed, and their doings are on as deliberate and carefully weighed scale as are those of the House of Commons, where another "Mr. Bright" makes his voice heard at times when questions of peace and mercy are discussed. Such a club ought to do well in New York. It is an educational as well as pleasant social feature, and the membership fee is within the purse of those in moderate circumstances who enjoy the play intelligently. Five shillings ($1.25) is the ladies' fee, and the gentlemen's one guinea, about $5.25. Clement Scott of the *Theatre* magazine reads a paper before long on some dramatic subject. Henry A. Jones, the dramatist, regards the Playgoers' Club as the London Club of the future par excellence. Among the invited guests at their last meeting was Hope Merischord, the directing spirit of London's MIRROR, the *Stage*. This indefatigable young gentleman has now brought his excellent "Theatrical Exchange" scheme up to an assured pinnacle of success. He deserves the thanks of the profession whom he is trying so honestly to serve, for he has been lavish of his time, his patience, his perseverance, and his money. A scholar, an actor, a litterateur, and in all a gentleman, Mr. Hope Merischord is respected and liked universally. The next discussion of the club will be As You Like It, at the St. James.

As touching the St. James, another James, not a saint, but a David, has been presented with a massive silver inkstand by the ladies and gentlemen of the company playing in Our Boys at the Standard Theatre. The tasteful souvenir was given as expressive of the good wishes of the subscribers on the recurrence of his birthday, and also in commemoration of the fact that under David James' generalship the company has played through 250 nights of H. J. Byron's comedy on its current revival. The first production lasted some two or three years.

Anniversaries of all kinds find a place in people's mental note-books, and cause expression in some fashion or other, even if it be only a congratulatory letter. Prince Albert Victor, on his coming of age, received a school-boy's letter from Liverpool, which he promptly replied to. Most people were inclined to think the precocious Liverpool lad voiced his schoolmaster's diction, but there are no two opinions about the honesty of spirit in which the young Prince received and replied to the letter. If it was a bit of aristocratic comedy, at least the Prince was quaint and sincere in his lines of reply.

Acting on the letter as well as spirit of things, recalls Mr. Toole, to whom was forwarded at Aberdeen a request for two seats. The letter was written to Mr. Toole and addressed at his London theatre, the writer being, doubtless, unaware that the comedian was en tour. However, Mr. Toole promptly complied, sending the gentleman two stalls for the Theatre Royal, Aberdeen.

Rumor hath it that the Garmoyle litigant is to try Galatea shortly on the Aberdeen folk. Alas! poor Aberdeenites! Miss Fortescue has just received a check for about five thousand dollars, more than enough to cover the "breach of promise" suer's legal expenses in the recent action. Earl Cairns has not waited for the costs in the trial to be taxed, but has sent them of his own accord, with a gallantry truly royal.

"Good gracious!" Did you, fair reader, so explain? How odd! Why, that was the name of G. W. Hawtrey's new comedietta produced on Wednesday along with G. W Godfrey's adaptation of Octave Fueillet's Peril en le Demere at Wednesday's mid-week matinee at the Court. The play was called The Opal Ring. The same day at the Vaudeville J. P. Hurst's new three-act farce, Loose Tiles, received a successful send-off, the cast, including Messrs. E. M. Robson, Frederick Thorne, C. Neville and Thomas Thorne. Among the ladies Miss Peach, Miss Graham, Kate Phillips and Sophie Larkin.

In conclusion, as an item of news, *Under the Clock* enters this week its second year and appears in a new dress. Tom Thorne suggests to J. Lawson Petingale, its genial editor, to have the picture of the clock on its title page numbered up to twenty-four. Not a bad idea, as it is journeying toward its twenty-fourth month.

A. W.

Professional Doings.

—Gus Pennoyer writes that Lotta's business is very good.

—A new drama called The Impostor will shortly be put on the road.

—George H. Adams has had an offer from the Hanlons to join Fantasma.

—Ferdinand Urban and his wife, Ethel Lynton, have left Kate Castleton's company.

—W. H. Sherwood has left the business management of the Corinne Merriemakers.

—The shooting of Rossa by the widow Dudley is a new tableau in wax at the Eden Musee.

—After spending a week in rehearsing a new play, Charlotte Thompson has resumed her season.

—Robert Fraser has been engaged as stage director of Michael Strogoff. He is ahead of the company.

—R. L. Downing's Tally-Ho company is having light business on the road, and is likely to come in early.

—W. D. Ingram and Mrs. Eloise Bridges have joined Lizzie Evans' company for the rest of the season.

—The skate factories in Richmond, Ind., have increased to nineteen, with a capacity of 3,000 pairs a day.

—Webb's United States Minstrels have reorganized at Parsons, Kas. This troupe went to pieces last year.

—L. F. Gorman has rejoined Barney McAuley's company to play the Dutchman in The Messenger from Jarvis Station.

—Patti Rosa has thus far been unable to secure a better play than Mizpah, and her plans for the future are unsettled.

—Mapleson did a very bad business in St. Louis. Antagonism to the press was the cause. The Patti nights were especially slim.

—Harry B. Edwards has joined the Templeton Opera company, and is appearing in the roles recently assumed by Harry Brown.

—The cheap amusement craze is rapidly petering out. Its effect upon theatrical business is not likely to be permanently injurious.

—George O. Morris and C. H. Andrews have exchanged places as manager, respectively, of Little's World and Power of Money companies.

—Joseph Brooks, accompanied by his wife, is in advance of Ristori. Next month he will arrange for the remodelling of Leubries' Theatre, Memphis.

—Bobby Newcomb's company disbanded at Chatham, Ont., last week. It consisted principally of his family, and had not been on the road very long.

—Max Clayton, of Her Atonement, writes that his company is doing its share of business and has every prospect of closing the season with profit.

—The cast of Patience, at the Casino will include Mary Beebe, Irene Perry, Laura Joyce, Rose Leighton, and Messrs. Rylev, Bell, Dungan, Appleby and others. With such a cast, a notable revival of the opera is looked for.

—Enid Leslie is playing Odette Tyler's part in The Private Secretary at the Madison Square.

—The Balke Opera House, at Bellevue, Ky., was dedicated 11th, East Lynne, presented by Lucy Carrick and Giles Shine, being the attraction.

—Mrs. Charles Watson and Messrs. Frank Lincoln, Sarony, Thomas and Mazzanovich will give a mixed entertainment at Chickering Hall on Friday night.

—At the Bush Street Theatre, San Francisco, the Dalys played to more money by $1,200 than was ever taken in that house in the same period at regular prices.

—Harriet Jay is forming a company to take the road. A play by Buchanan will be presented. Charles Coote will be leading man. The season will open in March.

—A bill is pending before the Ohio State Legislature which fixes the license for roller-rinks at thirty dollars a day. There is a strong probability of its passage.

—W. J. Dagnan's funeral was in charge of the Actors' Fund. The young man is said to have been a graduate of Trinity College, Dublin. He was an accomplished pianist.

—Amelia Watts, who was recently incapacitated from acting by a fall, has recovered sufficiently to resume her position as leading lady with the Baker and Farron company.

—J. M. Wood, the theatrical architect, has drawn plans for an opera house to take the place of the one recently destroyed by fire at Racine, Wis. He was the architect of the first edifice.

—Neil Conway, a one-time famous clog-dancer, was last week, at his own request, sent to the Workhouse by a Police Justice. He confessed to the magistrate that the cup was his ruin.

—Branch No. 6 of the National Theatrical Mechanical Association has been organized in Cincinnati with De Witt C. Waugh, scenic artist of the Grand Opera House in that city, as President.

—J. W. Piggott had purchased his passage to England and was to sail on Saturday, but being offered an engagement with Walter Bentley he will remain until Langtry's return, when he will rejoin her company.

—Some of the ten-cent companies are going to the bow-wows, and others are in a shaky condition. Managers of these "snaps" think that anything will draw at ten cents, but they are rapidly finding out their error.

—The Decatur (Ill.) local manager attempted to estop a performance of Muggs Landing at Indianapolis last week. The attempt was unsuccessful. He wanted $100 for a broken contract. A hearing was set down for Wednesday, the 18th.

—Marc Klaw and Manager Macauley, of Louisville, have in their possession a large amount of the Kiralfys' scenic and other properties. They are having a legal fight with the Kiralfys in three cities—Chicago, Cincinnati and Louisville.

—Mattie Vickers has had an exceptionally prosperous tour of the South and Southwest. This was her first visit to that region. Next season Miss Vickers will have a new play from the pen of a well-known author. She is this week touring Pennsylvania.

—W. A. Rouse, stage manager of the Western Lights o' London company, died very suddenly at Rockford, Ill., last week, of heart-disease. His mother, Fanny D. Rouse, was with him, and heard his last words: "I am dying, mother; I am dying."

—The conduct of some of the principals of the Wilbur Opera company in a recent performance of Giroflé-Girofla at Sheboygan, Wis., is described as disgraceful. The coarseness and carelessness was so manifest that many of the audience left the house.

—An arrangement has been made with John Stetson for the appearance of Coquelin, the French actor, at the Fifth Avenue Theatre on Jan. 11, 1886. He will play there for three weeks, and then go on tour for ten weeks. The supporting company will be selected in Paris.

—The janitor of the Opera House at Sheboygan, Wis., turned out to be a fellow-Viennese with Janish and a former servant of her family. On this democratic soil their pleasure at meeting knew no bounds. The Madame danced about him, clasped his hands again and again, and imprinted a chaste kiss on either cheek.

—Rhea opens in Chicago on March 1, going there direct from New Orleans without stop. The Madame will continue to shun New York until next season. Her present management is much more expensive than that of Mr. Chase, and therefore her Southern tour, brilliant as it appears on the surface, has not cleared a fortune.

—Mme. Janish closed at Olean, N. Y., last Saturday. Her tour has been moderately successful. She will reopen at Boston on March 2, and follow with engagements in the principal cities, including the Metropolis. The interval will be devoted to the study of new parts and to other preparations for the reopening.

—George Morton has returned to New York from the Hoop of Gold company. He says his salary had run so far behind that he did not care to take any further risk. Further, he says the Lennoxes have a peculiar management of their own that does not inspire confidence. Ada Morton and C. F. Hubert also left the company—same cause.

—John T. Raymond opens in Halifax, N. S., on May 25. Between twenty-five and thirty years ago he was a member of the stock in that city. The late E. A. Sothern was a member of the same company. Raymond became very popular there through singing, between the acts, such songs as "Villikins and His Dinah" and "Whack Row-de-dow."

—When in Germany Sonnenthal said to Conreid: "Edwin Booth is the greatest of us all. There is but one Hamlet, and that is Booth's. Salvini is the greatest of Othellos." Conreid has agreed to pay Booth the same sum as Sonnenthal receives for their joint performance of Othello at the Metropolitan Opera House. Coquelin wanted the German actor to play in Paris and Wilson Barrett desired him to appear in London.

—A colored man in Denver is suing the management of the Tabor Grand Opera House for $10,000 damages. In company with a woman of his own color, he had been refused admission to the parquet of the house. By the way, since a recent Supreme Court decision adverse to the Civil Rights Act, several cases of this kind have cropped up—as to hotels and public conveyances as well as theatres.

—The crop of stars for next season is rapidly increasing. Many American dramatists have their hands full of orders for new plays to fit the would-be stars. Next season promises to be unusually busy, and to develop a series of surprises more or less encouraging or disheartening, as the case may be.

—Among the attractions the Hebraic person, who runs Adamless Edens and female minstrel parties, announces for the theatre he is running on Third avenue, is Michael Strogoff. Mr. Andrews, manager of the combination, states that the announcement is unauthorized. He rejected an offered date, since he did not think it politic to cheapen his company by playing at the house in question.

—Charles L. Andrews says that on the strength of the New York engagements of Michael Strogoff, he has secured excellent dates in large cities for several weeks to come. He adds that the scenery has been replaced by new stuff wherever it was necessary, the costumes improved, and the company increased in numbers and quality.

—Edward Witting died at his home in Philadelphia last week of congestion of the lungs. Until a few weeks before his death he had been business manager of William Stafford's company. He had been connected with various Philadelphia theatres, and at one time published a weekly called the *News Letter*. Mr. Witting was between twenty-five and thirty years of age, and was in all respects an exemplary young man.

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